

VARIETY

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SEE LEGIT 'ROAD' IN COMEBACK

**Medicine Show's \$6,000,000 Advance,
Hadacol's Top-Name Boxtop Bozzo**

New Orleans, Aug. 21. State Sen. Dudley J. LeBlanc, the Lafayette, La., politico, is now running the Hadacol Good Will Caravan, the most expensive medicine show in history. He's spending \$500,000 on talent in a tour that started in Lafayette, La., Aug. 14, and will wind up in Baton Rouge Oct. 2. Tour will embrace 19 states in the interim.

The oldtime med-show, with the professor himself doing the spieling with assistance by an Indian, a few snakes and a banjo player, is the forerunner of this 20th century troupe which will have at various times on its tour Bob Hope, Jimmy Durante, Milton Berle, Carmen Miranda and others in the boxtop brigade. It's the greatest talent collection ever to grace a nostrum-rostrum.

There's little doubt that this \$500,000 outlay is paying off. Sales to wholesale outlets in part of territory covered by the Caravan weeks before opening topped \$6,000,000, according to the Senator's spokesman. The ailing and the healthy are spending \$1.25 per bottle (12% alcohol, used as a preservative, of course) in order to get into the show. Two boxtops are required.

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**Should TV Com'l Show
Husband, Wife in Bed?
Provokes Texas Issue**

Houston, Aug. 21. Whether a one-minute commercial film which shows a husband and wife in bed should be aired on TV proved an amusing issue here last week between KPRC-TV, an agency and a would-be sponsor. "There's nothing suggestive about the film," said station program director Bert Mitchell, "but we just can't take the gamble that it might offend somebody seeing it."

A bedding company and its ad agent even brought a Methodist minister into the controversy to lend weight to their argument that the commercial was harmless. "There's nothing wrong with the film," declared the Rev. A. B. English. A suggestion was also made that the matter be submitted to a board of clergy and educators.

Mitchell, however, emphasized that KPRC-TV wasn't willing to let any board, even a board of ministers, pass on what should go on the air, since the FCC had delegated that responsibility exclusively to the station. It wasn't a question of morals, he added, but of good taste.

Story of the ban drew a page one spread in the Houston Press. Paper printed a three-column cut of a scene from the film depicting the couple on a seven-foot mattress. Caption read: "What the Public Won't See—On TV." Aftermath of the yarn has been a round of calls and letters to the station, all commendatory.

Mpls.' Male Stripper

Minneapolis, Aug. 21. Curly's nitery is advertising Billy Herrero, "sensational" exotic dancer, "the Brazilian Gypsy Rose Lee," a stripper, and Mickey Gordon, its proprietor, says he's not worrying about the police department ban on this type of entertainment.

"They can't do anything to me," said Gordon after receiving notice of the ban. "My stripper (female impersonator Herrero) is a man." Other clubs are waiting with interest to see if Gordon is right and whether or not the police will take action. If Gordon isn't stopped, several have indicated they'll also go to male strippers of the femme impersonator type.

Berle's 46G May Be B'way Record

Milton Berle is likely to walk off with the highest individual salary ever taken out of a Broadway theatre as result of his current stand at the Roxy. On the basis of a probable gross of \$145,000, Berle will collect \$46,750. His deal calls for \$30,000 guarantee plus 50% over \$112,500.

Comic, however, pays his surrounding cast. The only high-priced item on the show is Dagmar.

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L. B. MAYER PITCHING IN ON TAFT FOR PREZ

Louis B. Mayer, who resigned recently as Metro studio chief, may take a more active role in Republican party politics, particularly in the (Sen. Robert A.) Taft for President in '52' drive currently in the works. He and Taft are old friends.

Mayer, accompanied by his secretary, Dick Stanley, flew into New York from the Coast yesterday (Tues.) and left immediately for Rockland, Me., to attend a Taft rally, which was backed by various Republican groups in Maine. Taft campaign drive is being spearheaded by Sen. Owen Brewster (Rep., Me.).

Mayer for years has been a big money-raiser for the GOP in California. It was thought at one time that he desired the post of co-chairman or vice-chairman of the Republican National Committee, but it's now believed that such a job would entail too much detail work for him in line with his other activities. As a result, he may take an active interest in the Taft-for-President drive but not in the party itself.

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STRAWHATS' TOP NAMES MAY BE KEY

Road legit, dwindling to almost the vanishing point over the last quarter-century, may be due for a major comeback. Such a resurgence could take any one, or a combination, of various forms. Indications of a renaissance are evident in several directions.

Among such portents are the spreading of guest-star deals from strawhats into large capacity houses, in some cases theatres that serve as regular legit stands in the winter season; the increasing availability of former picture theatres for stage bookings; the mushrooming of musical tent operations; the willingness of film names to accept legit assignments, even on tour; and the possibility of stage-TV production tieups on a local basis.

The prospect of a development along the general lines of summer stock guest bookings is a natural after the recent successes of such names as Judy Holliday, Mae West, Claudette Colbert, Eve Arden.

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Seek D. of J. Probe Of TV Grid Curbs

Washington, Aug. 21. A thorough investigation into the legality of arrangements to limit televising of college football games this season was requested of the Dept. of Justice last week by the Fair Television Practices Committee. FTPC recently protested plans of the Naval Academy to sell the exclusive rights to theatre TV of two and possibly three of its home games.

In a letter to Attorney General Howard McGrath, FTPC chairman Jerome W. Marks declared that "regardless of the sympathy with which one would regard efforts to solve the economic problems in which college athletics are at present involved, it appears...that the

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NYU Sifting Charge Of 'Degenerate' Film In Motion Pic Class

New York University officials are conducting an investigation of the alleged showing of a "degenerate" film in a course on films as charged in an editorial in the August-September issue of *Films In Review*, a publication of the National Board of Review.

"This is not education," the editorial said. "The resources of a great American university had been scandalously misused."

It was not known when the university officials would complete their "investigation" and no formal

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Exhibs Review Star-Policy Blasts, Demand Pictures With 'Merit'

TV Now Importing Acts

William Morris Agency may import foreign acts specifically for video shows this season. Agency, during previous seasons, had been forced to repeat talent on the same shows and sign talent after playing opposition displays. Indications of a renaissance are evident in several directions.

Labels can sell standard merchandise, the theatremen aver, but neither a company's past reputation nor the imagined impact of a name star can make a dud picture explode into a boxoffice bombshell.

Billy Joyce, of the agency's radio teevie sector, is sailing for Europe today (Wed.) on the *Liberte* along with some of the cast of NBC's "Big Show" for London and Paris originations. Joyce will scout talent after radio assignments are completed, and suitable acts will be inked for video shows there.

Plan Minstrelsy Revival on Coast

Los Angeles, Aug. 21.

A generation that knows minstrel shows only as annual amateur offerings by local groups, may get a chance this year to rediscover the entertainment medium that launched some of the best known names in show biz. Revival of oldtime minstrelsy is being talked up by Jimmie Gaughen, veteran of the oldtime touring troupes, who thinks the time has come for a re-introduction of the shows that were standard fare for small towns and big cities alike, before the flickers took on quality and changed the amusement habits of a nation.

Gaughen has been in correspondence for some time with other veterans of the burnt cork and tambourine circuit. Out of that correspondence has grown the Minstrel Men of America, an organization which Gaughen hopes

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Hollywood, Aug. 21.

Entertainment values, not trademarks, are the only boxoffice bait today, "and Hollywood had better start concentrating on meeting market demands." That's the consensus expressed by exhibs around the country in response to a query concerning booking criteria.

Labels can sell standard merchandise, the theatremen aver, but neither a company's past reputation nor the imagined impact of a name star can make a dud picture explode into a boxoffice bombshell.

Theory that "quality" is the only hallmark of good business today was expressed repeatedly in letters to Robert L. Lippert, who had gone directly to exhibs in his fight to secure talent for the pix he's personally producing.

In a frank letter, Lippert advised the theatremen that at least one agent had refused to consider setting a client for a Lippert film on the grounds that the picture would be "dissipated in the theatres" and that the value of the personality would be broken down. Lippert asked for frank opinions so that

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British Pic's 'Day & Date' Release on Video, Chi Theatre; House Yanks It

Chicago, Aug. 21.

Carnegie Theatre, first-run art house, yanked its current pic, "Hue and Cry" today (21) after discovering its British film had played day-and-date with tele station WENR-TV over the weekend. Most insulting aspect, though, came when the tele sponsor advertised in the newspapers to the effect that set owners could view the same bill as one playing at the Carnegie.

Tele station, which secured the pic from Unity Films, was not the first to show the pic hereabouts on video. WNBQ had run the film over a year ago.

THE NEW HOUR OF CHARM

DANCERS • CHOIR • COMEDY • ORCHESTRA

A GROUP OF SOLOISTS

A COMPLETE HOUR OF ENTERTAINMENT FOR COLOR

Under the Direction of PHIL SPITALNY

Paris Show Biz and French 'Tape Rouge' as Seen by U.S. Comedy Scribs

By CARHARTT & WINTER
(Jim Carhardt and Nicky Winter are radio-pix scripters currently writing French film scenarios).

Paris.

A letter dated July was a little late getting to us today, July 30. The reason for this could be one of two things: (a) it became involved with a carrier pigeon, (b) we tried to change our address at the Paris postoffice. We would be quite sure the reason is (b) if it weren't for the fact that the letter got to us at all . . . and when that leaks out there will be a new government in France as soon as they form a government to get rid of when it does leak out.

We knew, of course, that any tangle with le tape rouge is quite a project here in France. We had heard stories . . . horrible tales that would even chill the blood of a five-year-old television addict. But we laughed gallily; even you should forgive the expression, insouciantly. Were we not young? Had we not all of our lives ahead of us? What was a week; even two weeks, in a dark, dank, damp office? Was this not Paris city of mystery, adventure, life? Happily we harmonized "Depuis le Jour" as we packed our knapsacks and, with food and water for three days, set out to explore the unknown. Little, as the saying goes, did we know.

The first attempt went beautifully. We made out change-of-address cards, and things couldn't have been simpler. We didn't get any mail, of course, but we received a beautiful machine-printed notice that the French people were honored that we thought enough of their Paris to want to move around in it. After some days of silence to allow this to sink in, mail began to pour in to our old address. We made out our second series of change-of-address cards. This time we received a brusque summons to descend immediately to the main postoffice. Since we had kept the sandwiches wrapped in a damp napkin, we simply repacked our packs and set off, followed by the tears and sobs of our friends, who were only too well aware they might not see us again. Seven

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James, Lytell on TV-AM 'Amateur Hour' as Mack Takes 2-Week GI Trek

Ted Mack, emcee of the Old Gold-sponsored "Original Amateur Hour," showed off after last night's (Tues.) performance on NBC-TV for a two-week swing of U. S. military bases in Europe and Africa. Joining the "Amateur Hour" troupe that's been touring Europe for the past six weeks. During Mack's absence here, Dennis James will handle the TV chore and Bert Lytell takes over for the radio version on ABC.

While abroad, Mack will tape two All-GI "Amateur Hour" broadcasts from Weisbaden and Nuremberg for playback on the Aug. 30 and Sept. 6 ABC broadcasts.

GI winners abroad will be flown over for an appearance on the NBC-TV "Amateur Hour" sometime this fall. Mack will be accompanied on the trip by Nick Keesley, AM-TV director for Lennen & Mitchell, agency on the Old Gold account.

Stick to Own Racket

Since Radio Corp. of America went for a \$225,000 investment, the 100% underwriting of "Call Me Madam," it has been proffered any number of "investments" that run the gamut from legit to pix and vidpix. Having taken small pieces of other musicals, in all of which RCA lost out, a responsible spokesman for the company is writing off all bidders with the succinct statement:

"Henceforth we're gonna stick to our own racket."

Pinza's 7½G For 'All-Star' Kickoff

With Ezio Pinza pacted as emcee to kick off NBC-TV's "All-Star Revue" Sept. 8, the initialer will represent a roundup of most of the comedians who will appear on the program during the year. In line with the switch in titles from "Four Star" to "All-Star," the program will present, in addition to last season's quartet of Jimmy Durante, Ed Wynn, Danny Thomas and Jack Carson, probably Fred Allen, Victor Borge, Olsen and Johnson, Spike Jones and Martha Raye.

Pete Barnum, production supervisor on the show, which is to be aired Saturday nights from 8 to 9, is trying to round up all these for at least a walk-on on the preem. Wynn and the O&J team are set and Durante looks like a good possibility but Thomas is tied up on the Coast with a new 20th-Fox film and Carson may not be back from Europe in time. As a result, Barnum may find it necessary to use film clips of some of the star comics.

Show will be bankrolled on a participating basis by Kellogg, Snow Crop and Pet Milk. Last year's "Four Star Revue," which was broadcast Wednesday nights at 8, was sponsored by Pet Milk, Motorola and Norge under the same system. Pinza, incidentally, is drawing a reported \$7,500 for the single guest stint on the show.

THEATRE BLDG. DUE FOR HALT; RADIO-TV EXEMPT

Washington, Aug. 21. Theatre and other recreational construction involving critical materials will come to virtually a complete halt during the last part of 1951. National Production Authority warned last Thursday (16), following up its order of Aug. 3 on building materials.

However, radio and television stations are exempted. Provided enough materials are available, they will receive "consideration" in requests for construction work.

Effective Oct. 1, all construction comes under the Controlled Materials Plan, which means that all critical materials for construction will have to be federally licensed. Since there is a great shortage of steel, copper, etc., NPA made clear that it would be almost impossible for recreational establishments to receive a greenlight.

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VARIETY Inc.

New York 19, N. Y.

154 West 46th Street



BOB MORRIS

During the past year he's sung more songs and emceed more shows on television than any other pop singer in the business. That covers a lot of territory but the record speaks for itself. We'd like to play it for you.

Management
PHIL EDWARDS
1650 Broadway PLaza 7-2042

Disney Pic Opens Venice Fest For 3d Time in Row

By ROBERT F. HAWKINS

Venice, Aug. 21.

"Alice in Wonderland" (Disney) was selected to open the 12th International Venice Film Festival, which got under way here yesterday (Mon.) with 30 feature pix from 15 countries so far booked for showings. This marked the third straight time a Disney production has copped the lead-off spot at the Festival.

Preceding the feature film fest was a 10-day festival of children's films and of arts, and sciences documentaries. U. S. had some 35 shorts entered in these categories, out of more than 200 pix from 19 nations competing for the short subject prizes. Edward Gunn reppped the U. S. for this part of the Venice activities.

The Lion of St. Mark, highest prize of the festival, was awarded Sunday (19) to Walt Disney's "Nature's Half Acre," at the second International Show of Scientific and Art Documentary Films. The committee said Disney's film "happily reached through technical devices proper to specialized movies, the perfect fusion of scientific accuracy and the most inspired poetry."

In addition to "Alice," the Yank feature selections include "Ace in the Hole" (Par.), "Fourteen Hours" (20th), "A Streetcar Named Desire" (WB), "Born Yesterday" (Col) and probably "An American in Paris" (Metro)—as a compromise between the "Red Badge of Courage," which the Festival has asked for, and "The Great Caruso," which Metro wants to send. Two U. S. indie-produced features, "The River" (McEldowney) and "The Medium" (Menotti-Lowendahl) will also be shown, the first as an Indian selection, the latter in a special cycle of films "made abroad by Italian directors." Orson Welles' production of "Othello" is listed under the Moroccan entries.

Special 'American Day'
A special "American Day," Sept. 6, has been set aside by the Motion Picture Assn. of America to highlight U. S. participation, and a gala (Continued on page 71)

Keaton May Quit Tour Of Britain for U.S. TV

Newcastle, Aug. 14.

Buster Keaton, topper here in "Do You Remember," old-timers' vaude show, faces problem. He is set to return to the U. S. for TV shows in two weeks, but his current British tour is drawing such big bid that Bernard Delfont, British impresario, wants him to stay.

Apart from Keaton and his wife, the show includes George Robey, Albert Whelan, Wee Georgie Wood, Betty King, Peter Bernard and Jack Edge. Keaton has three TV shows lined up in N. Y., including Ed Sullivan's "Toast of the Town." Then he heads for the Coast to start his own video series.

M-G Far East Sales Exec Doesn't Agree Yank Pix Distort' U.S. Abroad

Short-Haul ZaSu

Gilford, N. H., Aug. 21. ZaSu Pitts walked up to a taxicab driver at Logan International Airport in Boston and asked him to drive her "to the Playhouse." So off they went, the cabby figuring he was headed for some of the summer theatres not too distant from Boston.

Much to his surprise, 105 miles and a \$45 meter tab later, he wound up with his fare at the Lakes Region Playhouse here, where the actress made a one-week appearance.

Mex Gals Hatchet Near-Nude Posters

Mexico City, Aug. 14.

Hundreds of girls attending local private schools, many being members of the Mexican Legion of Decency (which censors pix), raided billboards here and erased poster advertisements of many exotic and near-nude dancers playing vaude-revue theatres and nightclubs.

These present-day counterparts of Carrie Nation were well directed. They functioned in groups of six, and wordlessly went about obliterating what their leaders described as "an offense to woman and morals." They began their drive in swanky Avenida Juarez. Crusaders used knives and other implements, the leaders claiming their drive was in protest against public lewdness. Also, that it was not instigated by show biz rivals.

Theatre-impresarios whose advertising is thus being destroyed are inactive about the crusade. Aftermath of this campaign was that amusements supervision chief Luis Spota issued an order forbidding exotic and other near-nude dancers to perform in any theatre or night. Ban deprives the Rio, Tivoli and Cervantes theatres of 10 of their best boxoffice bets. Order is backed by the National Theatrical Federation, which had warned theatre and night managers that if they try to sneak in non-union exotic dancers, the federation will blacklist them.

ARMY CITES BROWN FOR 'OUTSTANDING SERVICE'

Washington, Aug. 21.

Certificate of Appreciation for "outstanding and conspicuous patriotic service to the Dept. of the Army" was presented to Joe E. Brown Saturday (18) by Secretary of the Army Frank Pace, Jr. During the ceremony at the Pentagon, both Pace and General of the Army Omar Bradley expressed appreciation for Brown's work in entertaining service personnel.

Citation to the veteran actor declared in part: "During the war years and in peacetime Joe E. Brown has generously and untiringly given of his time and talents to bring happiness and entertainment to the soldiers of the U. S. Army wherever they were stationed . . . His gracious personality and wholesome entertainment have won him an enduring place in the hearts of Army personnel and his patriotic service to his nation merits the recognition of all his fellow Americans and the thanks and appreciation of the Dept. of the Army."

Chi Stations Tabu 'Half-Fast Waltz'

Chicago, Aug. 22.

Al Trace's Mercury etching of "Half-Fast Waltz" was labeled "in poor taste" by most Chi radio stations last week and banned from any future spinnings. Another version of the same tune, on Jimmie Martin's Sharp label, also was junked.

Both treatments, however, are being groomed for coin-box play here.

Contention of some observers who aver that American motion pictures give people in foreign countries a distorted picture of life in the U. S. is false, declares Seymour Mayer, M-G director of sales for the Middle East and Far East.

"People in foreign countries do not judge the U. S. by the contents of one picture, or even 20, and over the years they have attained a pretty accurate conception of our way of life," said Mayer. "American films are just about the most wonderful product we send into those countries, especially action and musical pictures.

"In fact, sometimes I am amazed at how well they do understand us—and we are not alone in thinking that Esther Williams is an ideal of American womanhood. Also, I am impressed at how well people in these countries keep abreast with our coming product. Right now they are clamoring for our most recent releases."

Mayer, recently appointed sales chief of the Middle East and Far East, has just returned from a three-month tour of that territory. He plans to make the rounds again in January.

"Film business," he said, "is excellent, better than ever, and indications are that it will continue to improve. Most of our competition is from native product, but in most situations there is still nothing like the American films. In some countries there is slight competition from Russian films, which often are offered exhibitors free, and very little from English pictures."

Rewmittances are practically nil from Israel and Japan, he explained, and there is a slight freeze on funds from Iran, Egypt, and the Philippines, but the rest are all clear.

"Censorship offers little trouble," he said. "There are slight cuts in some films in various countries, and sometimes posters may have to be retouched, but no pictures are banned completely."

Cantor, Dagmar Chosen Co-Captains in Benefit Show Biz Soft Ball

Eddie Cantor and Dagmar were selected this week by the United Cerebral Palsy Fund to captain the opposing teams of top show biz and sports talent who will participate in a softball game at the Polo Grounds, N. Y., Sept. 6 for the fund. Show is being lined up by CBS comic Steve Allen, who will emcee and call the play-by-play over the loudspeaker system with Bill Stern and Danny Kaye.

Cantor is to head the Hollywood team, which will feature the following lineup: Fred Allen, pitcher; Gus Lesnevich, catcher; Harvey Stone, 1st base; Mel Torme, 2d base; Sammy Kaye, 3d base; Wendell Corey, shortstop; Dick Todd, leftfield; Tony Martin, rightfield, and Frank Fontaine, centerfield. Miguelito Valdes is to coach the Hollywood contingent.

Playing on the Broadway team, under Dagmar, are Henry Morgan, pitcher; Jack Eigen, catcher; Alan Dale, 1st base; Rocky Graziano, 2d base; Barry Gray, 3d base; Wally Brown, shortstop; Martin Block, leftfield; Freddie Robbins, rightfield, and Jack E. Leonard, centerfield. Mel Allen will coach the Broadwayites. Bat girls for the Hollywood crowd include Kitty Kallen, Denise Darcel, Carmel Myers, Margaret Whiting and Peggy Lee, while the Broadway bat girls will include Eloise McElhone, Robie Chandler, Wendy Barrie, Tom Arden, Jinx Falkenburg, Mimi Bell, Mrs. Arthur Murray, Candy Jones and Maxine Sullivan.

Dolly Stark, former National League umpire, is to call the balls and strikes. Tickets for the event are scaled at \$5 down, with all proceeds to go to the palsy fund.

D. Barrymore to Aussie?

Dee is on for Diana Barrymore to play the Celebrity Club, Sydney, Australia, Sept. 29. If negotiations are finalized, she'll succeed run of Donald Novis, now playing that spot for a holdover session.

Jerry Rosen is pacting U. S. acts into the spot.

PRODUCT NEED UPS RELEASES 15%

Wall St. Sez Mayer Buying Out Yates; Coast Sees Him Out of Production

While reports were rampant on Wall St. last week that Louis B. Mayer was endeavoring to purchase Herbert J. Yates' controlling interest in Republic, informed opinion on the Coast is that the former Metro production chief is probably permanently retired from picture-making.

Mayer yesterday went to Maine to attend a Taft-for-President rally and is reportedly going actively into politics. Story on Page 1.)

As far as could be determined, there was no substance whatsoever to the Wall St. rumors. The Republic proxy left for Europe over the weekend and was unavailable for comment. Mayer had previously denied he had any interest in Rep.

According to the downtown financial sources, price Mayer offered was \$10 per share. That's about \$6 over the current market price.

It is generally the practice to pay considerably more than the market quotation for a block of stock that will give control of a corporation. While \$6 a share appeared to be extreme, the Wall St. source declared there were financial groups there that had submitted bids of up to \$12 per share for Rep control.

Yates has steadfastly insisted that he has no intention of selling. As far as is known, he has never seriously entertained an offer. Feeling is, however, that if the bids continue to kite, the prospects

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Lavery's \$30,000 Verdict Sets Precedent in Cal. For 'Unfair Criticism'

Hollywood, Aug. 21. Precedent ruling establishing specific damages for "unfair criticism" of a literary property, will be appealed by Mrs. Lela Rogers and other defendants sued by Emmet Lavery as an outgrowth of a Town Hall radio debate four years ago. A Superior Court jury awarded Lavery \$30,000 after 12 hours of deliberation in the \$200,000 action he had filed claiming damage to his play, "Gentleman from Athens." Still pending are Lavery's \$800,000 slander suit and a damage action for \$1,000,000 brought by Martin Gosch, producer of the play, which lasted nine performances on Broadway.

Defendants are Mrs. Rogers, who participated in the debate on whether there was a Communist threat in Hollywood; Morrie Ryskind, Ayn Rand and the estates of James McGuinness and Sam Wood for aid in writing her speech; Town Hall, Inc., which put on the programs, and ABC, which carried it coast-to-coast.

Key points of the suit's ruling establish a precedent, in that it is the first time in California that an author has been allowed to recover damages for untrue statements of fact that disparage his property. Also being studied closely by lawyers and writers here is the contention that there can be no criti-

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CHAPLIN TURNS DOWN BIDS TO SELL STUDIO

Hollywood, Aug. 21. Charles Chaplin is uninterested in selling his studio and has flatly rejected overtures from several parties interested in acquiring production headquarters. He wants to retain ownership to accommodate his own activities, even though they are spaced far apart.

Studio was built more than 30 years ago, when Chaplin was making comedies for First National release. He's been leasing space in recent years to indies because of his inactivity. Currently a number of telefilm producers are tented there.

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No Contest

Hollywood, Aug. 21.

Casting director and city desk collided when L. A. Daily News columnist Darr Smith began picking up thesping assignments. Call of the casting director apparently is louder.

Smith had set up interviews for Monday morning (20) with Anthony Dexter and Louis Hayward—but cancelled them when Monogram called him for his role of a copper in "Win, Place and Show."

Par Sells 'Blondes' Rights; Levin Free For Pix Dickers

Paramount has sold its interest in film rights of "Gentlemen Prefer Blondes" to the current legit musical's producers for \$27,500. Deal was made last week by Herman Levin, co-producer of the Broadway hit, and Barney Balaban, Par prez. That leaves Levin free to sell rights to any other company.

20th-Fox is reportedly interested now in acquiring the rights. It would put Marilyn Monroe in the role of the blonde played on Broadway by Carol Channing.

Paramount's interest in the current musical stems from its ownership of screen rights to Anita Loos' original straight play version. Par made a film of "Gentlemen" back in 1928.

When Levin and his co-producer, Oliver Smith, were putting together the Broadway musical version, they made a deal with Paramount by which it tossed its straight play rights into the pot for 14% of anything realized on filming privileges to the musical.

Arrangement was figured to be mutually advantageous, since it would have been impossible for anyone to picturize the tune version without the straight play rights. As far as Par was concerned it had a chance to realize coin on old rights and also had privilege of first-refusal on acquiring rights to the musical version.

However, deal provided that if Levin and Smith hadn't negotiated a screen sale in two years from opening of the show, Par got its straight play rights back. Deadline date is next Nov. 17.

Levin feared that studios were holding off on bids in the knowl-

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S. P. Skouras Chairs Pioneers Fund Unit; Fall Program Mapped

Organizational meeting of the Fund Committee of the Foundation of the Motion Picture Pioneers was held Monday (20) at the 20th-Fox homeoffice with Spyros P. Skouras as host. Committee chairmen were appointed and activities for the fall were outlined.

Honorary chairman of the committee is Adolph Zukor, with Skouras named as chairman. Co-chairmen are Barney Balaban, Nicholas Schenck, Nate Blumberg, Ned Depinet, Major Albert Warner, Herbert Yates, A. Schneider, Steve Brody, Arthur Krim, William German, Herman Robbins, and Judge Ferdinand Pecora.

Heading the sub-committee for ticket sales for distributors is John J. O'Connor, with A. Montague and William Heineman; for local exhibitors, Si Fabian and Sam Rinzler; out-of-town exhibitors, E. V. Richards and Charles Skouras; suppliers and tradesmen, Oscar Neu,

FILM-MAKING ALSO SPURTS

Demand for more product by exhibitors has prompted Hollywood to boost its releases by almost 15% in the final half of this year, compared to the similar period in 1950. Survey shows that in the six-month stretch from July 1, 1951 through Dec. 31, some 10 distributors will groove 200 pix to theatremen. Figure for the last half of 1950 amounted to only 375.

July-through-December total for 1950 is increased to 205 if 30 films from the defunct Eagle Lion Classics are included. Thus it's evident that releases for the two comparable stretches are running virtually neck and neck, for some of the remaining distribs have expanded their issues to fill the void made by ELC's demise.

Most striking jumps in releases are displayed in the RKO and United Artists' lineups: For the last half of the year RKO will distribute 25 pictures, as against 17 in 1950's final six months. UA will channel 20, compared to only 12 for the similar 1950 period.

Exhibit pleases for product, combined with a rising boxoffice, are primarily responsible for the up-

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N. Y. to Have 13 1st Run Arties

With at least 13 firstrun art houses due to be in operation in New York by the end of the year, foreign film distributors feel that the coming plethora of small-seaters will bring about a highly competitive condition which will pay off in higher rentals. Outlook for potential customers, say the distribs, has never been brighter.

Trans-Lux 72nd St. Theatre starts a firstrun art policy next Tuesday (28) when its preems Snader Productions' British import, "The Wooden Horse." Normandie Theatre on W. 57th St. is scheduled to open sometime next month, while the revamped Little Carnegie, a few doors west on the same street, may re-light around the end of October.

Fine Arts Theatre, on the site of the old Cafe Society Uptown on E. 58th St., will be a fall entry.

(Continued on page 22)

National Boxoffice Survey

Trade Solid Despite Heat; Week in Row; Disney's

Although there was some milder weather in many key cities, most pictures had to battle plenty of torrid temperatures this session. The fact that the three top grossers took in more than \$954,000 obviously reflects the present upbeat in most keys covered by VARIETY.

"That's My Boy" (Par) again held the No. 1 spot for second week in a row, biz ranging from fine to terrific, vast majority of playdates being sock. "Alice in Wonderland" (RKO-Disney) again is second for the second consecutive week.

"Capt. Horatio Hornblower" (WB), which was fourth last round, is moving up to third, only a step behind "Alice." "Show Boat" (M-G) is slipping to fourth as against third position in the previous stanza. "Rich, Young, Pretty" (MG) is pushing up to fifth slot.

"Belvedere Rings Bell" (20th), not measuring up to others in this series, again is finishing sixth while "Moonlight Bay" (WB), previously up among the leaders, is taking seventh money. "Bay" is now rated a real sleeper because of unusual strength displayed. "Peking Express" (Par), "Cyrano" (UA) and "Sirocco" (Col) round out the Big 10 list in that order.

"Oliver Twist" (UA), "Kind Lady" (M-G) and "Convict Lake" (20th) constitutes the runner-up pix in that order.

Theatremen Beef at 75c Charge, \$2 Tab Planned for Robinson-Turpin Fight

Balaban to Coast

Barney Balaban, Paramount proxy, left N. Y. for the Coast the past weekend on a periodic, routine visit. He'll huddle there with production chief Y. Frank Freeman and his side, Don Hartman.

Board chairman Adolph Zukor will trek to the studios shortly after Balaban's return to the h.c.

Novelty Thins On Theatre TV; Need B.O. Attractions

Slim crowds at all but six of the theatres carrying the Joe Louis-Jimmy Bivins fight via big-screen video last Wednesday night (15) proved that theatre TV's novelty has already worn thin, according to trade analysts. While the fight itself, staged in Baltimore's Memorial Stadium, drew a hefty crowd of more than 18,000, there was little interest in the fight elsewhere, with even the newspapers tending to play it down. As a result, traders pointed out, theatre TV, like all other branches of show biz, must depend henceforth on the attraction itself.

Some theatres carrying the fight, particularly in Philadelphia, reported a hazy quality in the pictures. But payees in most other cities, and particularly N. Y., where fans were witnessing a fight on big-screen video for the first time, thought the reception quality as good as any achieved yet by the

Theatres reportedly will be charged 75c per seat for the privilege of large-screen televising of the Sugar Ray Robinson-Randolph Turpin fight from the Polo Grounds, N. Y., Sept. 12. Promoters are suggesting to theatres that they up admission to \$2 per seat for the event.

Some houses advised on the fee they'll be asked, are already grumbling, and others are claiming that the \$2 admission is too high in their situations and that they won't seek it. Claim by some theatremen is that even at \$2 they'll lose money.

Info on the 75c charge was imparted by Nate Halpern, pres of Theatre Network Television, Inc., the service agency which sets up and administers the events. Fee is set by the International Boxing Club, promoters of the fight.

Theatremen maintain that with 75c going to IBC, the total cost to them will be over \$1 per seat. That includes pickup and line charges.

(Continued on page 25)

de Rochement Rapped For His 'Misplaced Humor' By Granite State Neighbors

Newington, N. H., Aug. 21.

Louis de Rochement is garnering columns of newspaper publicity—but not regarding his production of "Lost Boundaries," "The Whistle at Eaton Falls" and other films.

The producer, a local resident, has bitterly opposed the establishment of a huge Army air base in this area and admitted contributing to a fund for a full-page advertisement in a Washington newspaper. "Yes," he wired the state commander of a veterans' organization, the money for this purpose "came direct to Newington from Stalin by special flying saucer."

Manchester newspapers, advocating establishment of the air base, snapped back with stinging frontpage editorials, in which de Rochement was accused of using "misplaced slapstick humor."

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Bigger Coin Prospects for UA With 23 Features Already on '52 Sked

Assuming that all indie producers' commitments are to be fulfilled, United Artists already is set with 23 features on its releasing sked for 1952. That's the number of pix which the indies are pledged to deliver so far. UA prez Arthur B. Krim is now on the Coast drumming up additional business.

Securing 23 on the '52 slate at this time, even recognizing the possibility that some of these might not materialize, was taken to indicate upbeat financial prospects for Krim and his associates.

Distrib outfit has been operating at a profit, albeit not to hefty a one, for each of the last 11 weeks. This is significant for the reason that the company, until last spring, had been in the red and approaching financial collapse for many months.

UA reportedly is now grossing a little over \$350,000 per week domestically. Aim is to step up, or at least maintain, this pace and at the same time keep expenses at a minimum. It's understood the overhead has now been cut to close to \$80,000 weekly. UA averages around 30% as its share of domestic gross with the remainder, of course, going to the producer.

Stock Takeover Likely

If the company's surprisingly robust financial progress continues through the balance of this year, there appears a good chance of Krim and his partners vesting the 50% of the UA stock which now is trusted.

Their deal with co-owners Mary Pickford and Charles Chaplin provides that they take over the 50% ownership (with Chaplin and Miss Pickford retaining the balance), if UA's operations are in the black for any one of the first three years since the partners took over. Aligned with Krim in the deal are Robert S. Benjamin, who's now supervising the foreign department; distribution v.p. William J.

(Continued on page 61)

Lowe Out of UA Foreign Sales; Benjamin to Sub Till Picker Takes Over

Al Lowe, United Artists foreign sales manager for the past two years, who has held various foreign posts with the company for the greater part of his business career, bows out of UA employ shortly. Yet is the last department head to leave the distrib outfit since prez Arthur B. Krim's regime took over.

Although Lowe held no employment contract, UA toppers discussed severance pay considerations with him last week. Evidently there was an agreement, although terms were not disclosed. A spokesman at Loew's office merely said that last Friday (17), he'd gone on a three-week vacation.

Foreign operations, it's understood, will be taken over by Robert S. Benjamin. He's Krim partner in UA, although he holds no official management title. Benjamin, who's also president of the J. Arthur Rank Organization in the U. S., will head the department until Arnold Picker is free to move in.

Picker is already set to head UA's foreign operations, but still is under contract to Columbia. His pact with Col the's a v.p. of Col International doesn't expire until Oct. 1, '52, but there's a chance the company may release him before that time, possibly within a matter of weeks.

Lesser, Briskin, Small Unit Sets Deal With UA

Hollywood, Aug. 21. Sol Lesser, Sam Briskin and Edward Small have formed a new indie production outfit and closed a deal to release six pictures through United Artists during 1952. None of the three will actually produce any of the pictures. Aubrey Schenck will be executive producer, with Lesser, Briskin and Small as bankrollers.

Barny Briskin, current production manager for Lesser, will function as production and business manager for the new company, with headquarters on the RKO-Pathe lot.

Youngstein Yens O'Seas

Max E. Youngstein, United Artists ad-pub v.p., who leaves N. Y. Friday (24) for a series of field sales meetings, has plans for a trek abroad.

He'll hop to London around Sept. 10 for an o.o. of indie producer Sam Spiegel's "African Queen" (Humphrey Bogart-Katharine Hepburn), interiors for which now are being shot following locationing in Africa.

20th's Wage Plan Amended to Ease Dissension at H.O.

Salary reduction and stock sharing plan for top-money 20th-Fox employees has been revised in an effort to ease strong ill feeling on the part of the N. Y. participants in the voluntary economy program. They've been riled over the fact numerous of 20th's big wage earners at the studio did not go along with the wage lopping.

Seeking to avert an all-out hassle, prez Spyros P. Skouras has introduced a new amendment to the plan giving the execs an opportunity to withdraw their participation at the end of either of two periods, the first on Dec. 29, 1951, and the second on Dec. 27, 1952.

This means the outfit's major money earners, after having agreed to take cuts, may demand restoration of their original salaries upon notification seven days before either of the two dates.

In effect since last July 1, the plan calls for reductions of 25% on weekly salaries of \$500 to \$1,000, 35% on \$1,000 to \$2,000, and 50% on over \$2,000. Designed to provide incentive to voluntarily trim their own weekly payoffs was a provision giving the execs and others participation in the profits from the film branch of the corporation.

Lack of unanimity in adoption of the program on the Coast stemmed largely from labor union intervention. Screen Writers Guild and the Screen Directors Guild nixed the idea, refused to permit their members on the 20th lot to go along with it.

The h.o. execs, in view of this absence of full support, regardless of the reasons, felt they more or less had landed a "patsy" role in the whole cost-lopping scheme.

Consequently a modification has been effected so those desiring to scuttle the plan after a period of time will be free to do so.

Mpls. Exhibs Take to Sex In Ads as TV Gets Blame

Minneapolis, Aug. 21. Maybe TV's boxoffice inroads are making some exhibitors desperate, but, whatever the reason, the sky seems to be getting to be more and more the limit in sensationalism for film advertising.

The Pix, loop sureseater mover and first and secondrun house, for example, is proclaiming on its canopy and in front that its current attraction, "The Wench," French picture, is "hot stuff" for adults only. Banners declare it's a roadshow attraction picturing "French love life in the raw" and that "she (the wench) even shocked the French."

Local newspapers apparently have a non-censorship policy on advertising copy. The newspaper ads for "The Wench" also call it "hot stuff" and declare it's "the story of French love life in the raw."

One lower loop theatre, the Grand, now is playing sex and burlesque pictures exclusively. The Aster, a loop house, offers frequent sex and hygiene pictures. For the first time in local film history last week, a deluxe Twin Cities suburban theatre, W. R. Frank's West Twins, ran a hygiene picture, "Because of Eve," for adults only and separate showings for men and women.

CCNY Honors Flaherty

The City College (N. Y.) Film Award for "creative achievement" in documentary films has been renamed in honor of the late Robert J. Flaherty, it was revealed yesterday (Tues.) by Dr. Harry N. Wright, college proxy.

The annual award, which will be presented for the third time Sept. 12, will be known as the "Robert J. Flaherty Award for Excellence in Documentary Films."

Winikus Set For UA Ad-Pub Post

Francis M. Winikus, advertising manager of United Artists, is slated to be named the ad-pub department's second in command. His new title will be exec assistant to ad-pub v.p. Max Youngstein.

Upping of Winikus, which is scheduled to take place Oct. 1, is in line with plans for Youngstein to move upstairs. It's no secret that Youngstein will take on more exec administrative duties at a later date and will relinquish the ad-pub post. When this happens, Winikus probably will be given the ad-pub reins, but still under Youngstein's overall supervision.

UA toppers, including Youngstein, have been highly pleased with Winikus' performance as ad chief, to which post he was appointed in 1947. Under the new setup he'll still handle that job in addition to taking on added responsibilities as Youngstein's top aide.

Winikus had held several radio posts before joining Warner Bros. as a copywriter in 1939. Following World War II, in 1946, he went to UA, first as copywriter, later moving up to copy chief and then to ad topper under Howard Le Sieur, ad-pub topper at that time.

Le Sieur, incidentally, who switched to Eagle Lion Classics prior to its acquisition by UA, is now understood to be weighing offers of a new post in the industry. He reportedly nixed a job with the Council of Motion Picture Organizations.

In another change at UA, Ruth Cosgrove, radio-TV contact since she joined the distrib last May, has resigned, effective Friday (24). Previously, Miss Cosgrove had been with Eagle Lion Classics, handling radio-TV plus magazine publicity. At UA she had been working on a per-picture basis.

Snader Sales Reps Prep Special N.Y. Meet Aug. 27

Eastern and midwestern reps of Snader Productions will attend a special meeting in New York Aug. 27, to set policy for the sales organization and screen 10 British films which the company plans to release in the U. S. within the next five months.

Following the Gotham session, a similar confab will be held for western and southwestern reps at the Snader homeoffice in Beverly Hills. Scheduled to be on hand for the N. Y. meet are Oliver Unger, national sales director, and delegates from Chicago, Detroit, Cleveland, Washington, Philadelphia and Boston.

RKOers in From Europe

Joseph Bellfort, RKO's European general manager, and Elias Lapinere, Continental sales chief, arrived in N. Y. from Paris Monday (20).

They'll huddle with foreign distribution topper Phil Reisman on an assortment of sales matters abroad.

N. Y. to Europe

Bill Brooks
Bernard J. Gates
Dorle Jarmer
Billy Joyce
Virginia Joyce
Norman Katz
Arthur King
Martha King
Irwin H. Kramer
B. Bernard Kreisler
Gloria Lane
Peter Lawford
Julian Lesser
Ted Mack
Dimitri Mitropoulos
Margaret O'Brien
Robert Rounseville
Dario Soria
Kay Starr

'Fast K.O.' Risk Causes RKO to Seek Advance Exhibs Deal on Fight Pix

Representing a departure from the conventional handling of such pic fare, RKO now is asking advance commitments from exhibs on booking the company's film account of the Sugar Ray Robinson-Randy Turpin boxing match at the Polo Grounds, N. Y., on Sept. 12.

RKO pitch is that the cost of film rights to the bout, with home television excluded, are unusually high and theatremen, particularly top circuit ops, should share the financial risks involved. The gamble lies in the fact the fight could end in an early round, resulting in a film so brief that the pic outfit could not recoup its investment.

Some exhibs immediately spotted the possibility of a quick end to the Robinson-Turpin set-to, and are balking, for the present, at the RKO request for an advance exhibition contract with terms all set. It's understood others have taken a broader view of the overall filmization of the fight, particularly from the angle that there will be no home TV, and are going along with the film outfit.

RKO, its reported, is paying \$30,000 for the rights to International Boxing Commission. RKO Pathé will do the actual producing, employing nine camera crews. It's understood the deal provides for a sharing of the exhibition revenue on the basis of first money to cover production costs, the next \$30,000 to RKO to cover its initial investment, and the remainder to be shared on a 50-50 basis by RKO and IBC.

Automatic Benefit

Big point being made by RKO is that all exhibs will automatically benefit from its acquisition of the rights away from TV. Home video of the fracas obviously would severely dent the b.o. on the night of the fight, possibly as much as 50% in some areas.

On the other hand theatres carrying the bout pic, when it reaches them clearly, should enjoy bigger income with the added program material. RKO plans a speedy job of processing and distributing the film, so that it will reach exhibs as far west as Chicago by the day following the bout. The pic will be received by exhib accounts at more distant points the second day after the bout.

RKO figures another important factor is its contribution to theatre television, via the Robinson-Turpin deal. Theatres outside N. Y. with the TV equipment will carry the fight on their large screens.

(Continued on page 22)

Metro Drops Prod. Of Tele Trailers

Metro has dropped the production of video trailers, Si Seadler, advertising manager, disclosed this week.

Though none of the company's players is allowed to appear on television, three trailers were manufactured. These heralded "Dial 1119," "Kim" and "King Solomon's Mines." But most exhibitors neglected them, particularly since it is difficult to purchase spot time on TV stations, and because TV rates, even for spot showings, proved to be too stiff for exhibitors.

Video trailers have been reported to be successful in advertising coming pix by one or two other companies, but the tab is said to be still too heavy for the average exhib.

N. Y. to L. A.

Barney Balaban
William F. Brody
Clarence Greene
Joseph M. Hyman
Jesse L. Lasky
Mike Nidorf
Russell Rouse

Europe to N. Y.

Stella Adler
Joe Bellfort
Arthur Blake
Harold Clurman
Richard Conte
Bartley Crum
Henry Deutschmeister
Marjorie Gateson
Lud Gluskin
Ruth Gordon
Eileen Greenhut
Sol Jacobson
Garson Kanin
Elias Lapinere
Ilya Lopert
William Sator
Fred C. Schang
Murray Silverstone
Henry Souvaine
Bella & Sam Spewack
Nate Spingold
Spencer Tracy
John Van Druten
Alice Venekay
Levi Wasserman
Robert Whitehead
Julie Wilson

L.A. DECISH MAY SAVE MILLIONS

First-Run Clearance System Upheld As Majors Win Significant L.A. Suit

Los Angeles, Aug. 21.

First-run system of film booking in certain areas, as practiced by major studios and distributors, was upheld by Federal Judge Leon R. Yankwich in a decision of utmost importance to the motion picture industry. Ruling was made in rejecting a \$300,000 anti-trust suit filed by Fanchon & Marco, Inc., owner of the Baldwin Theatre, against eight defendants. Verdict also upheld the right of the studios to withhold the second runs of pictures in such areas, for a "clearance" period of 21 days after the first runs are completed.

Fanchon & Marco had charged the studios and distributors with conspiracy and discrimination against the Baldwin in favor of other theatres in that district. In summing up the case, Judge Yankwich said:

"Our function is to protect the competitive freedom of interstate commerce in buying and selling motion pictures. This is one of the aims of the anti-trust laws. It is not our function in this type of action to secure a better bargain for a dissatisfied exhibitor."

Commenting on the difference between the Baldwin type and those in suburban communities like Long Beach, San Pedro and Westwood, the jurist explained that one is competing with other urban theatres, while the others are within localized communities, where residents are not likely to patronize theatres outside their city. He added:

"It is common knowledge that even at the present time, it is difficult

(Continued on page 20)

Brickbats on Luce Pile Up for Life Piece; Mag To Print Mayer Reply

Session between Arthur L. Mayer and Andrew Heiskell, publisher of Life mag, last week provided a promise that Life would print a letter by Mayer answering the publication's recent story that the film industry was close to its demise. Mayer is exec v.p. of the Council of Motion Picture Organizations, all-industry public relations group.

Mayer dispatched the letter to Heiskell over the weekend. Publisher contended that it was too long to fit Life's editorial needs, but that he would let his staff decide whether or not it should be cut.

Epistle runs something over 1,000 words. Mayer said this week he feels that an adequate answer to the yarn by Robert Oughan could not be made any more briefly.

Heiskell's contention was that it would take up virtually all the space allotted by Life to its "Letters to the Editor" section. Aside from wanting to run some communications on other subjects, publisher declared he desired to use some of the other letters that had come in protest against the film story.

He informed Mayer that probably more letters and wires had been received regarding the Hollywood yarn than any in the mag's history. He contended, however, that they appeared to be "in-

(Continued on page 22)

Emanuel Sets 'Sheba' Coin; Col Beef on Title Rights

Jack Emanuel, producing partner of Joseph Kaufman, was in New York last week arranging financing for "Queen of Sheba." The two plan to make the pic with an American cast in the Mediterranean area.

Their intention of using the life of the Biblical queen as basis for a pic has resulted in a squawk from Columbia. It claims prior rights on the title.

Kaufman and Emanuel release through United Artists.

Ask Chi Venue Switch

Chicago, Aug. 21.

Motion for change of venue in the Cincinnati RKO circuit and majors' plea for better clearance and firstrun there, was asked last week before Judge William Campbell in Chi Federal Court. Attorneys for the distribs asked for the switch to Southern District Court on grounds that action of suit was located in Cincy area, not in Chicago. Jurist took request under advisement and set dates for hearing on Oct. 23.

Temporary injunction against 20th-Fox has been dissolved by mutual consent.

Writeoff Switch Explains RKO Upbeat Report

Surprise announcement by RKO last week disclosing that its second 1951 quarter resulted in a profit of \$351,645, this following a long period of deficit operations, was further explained this week.

It was learned the amortization table covering all films in release as of last June 30 had been amended on a more liberal basis. Specific figures weren't given but it works out this way:

In past, the formula determining the time period for writing off negative cost of a pic had been about 45% for the first 13 weeks following the film's release, and 75% after 26 weeks. RKO simply extended the time allocation so that less of the amortization would be written off in the earlier weeks and more in the later period.

Clearly, if the writeoff on amortization is cut by about 3%, as was generally the case with RKO, that 3% is left as profit. Applying this to all the pix which RKO had in release on last June 30, represented a considerable sum and was largely responsible for the upbeat earnings report.

Film outfit, in its announcement, mentioned that the earnings were "favorable affected" by the revised amortization table, but no details were given. Also helpful was the conversion of large amounts of

(Continued on page 69)

Freelance Picture Names Will Make Vidfilms For Chertok, Feldman Unit

Hollywood, Aug. 21.

More than 20 freelance film names will move actively into television as a result of the formation of a new partnership between vidpic producer Jack Chertok and Charles Feldman, presy of Famous Artists agency. New unit, Shertok TV Production and Distribution Co., will produce and release its output in a manner similar to the usual setup on theatrical pix.

Feldman clients to be used in the vidpic program include Fred MacMurray, Irene Dunne, Hoagy Carmichael, Elizabeth Scott, Shirley Booth, Virginia Field, June Havoc, Hedy Lamarr, Ann Sothern, Claire Trevor, Charles Boyer, Nelson Eddy, Sterling Hayden, Dean Jagger, Emmett Kelly, Dick Powell and Richard Whorf.

Chertok will be in complete charge of production. He has already turned out several vidfilm series, including "The Lone Ranger" as well as such feature films as "The Corn Is Green" and "Strange Woman." Feldman produced the screen version of the two Tennessee Williams plays, "Glass Menagerie" and "Streetcar Named Desire," and was associated with Howard Hawks in the filming of "Red River."

Area has been split into 21 zones, with each theatre in the particular zone permitted to bid. First film to be released in that manner is "Francis Goes to the Races," which bows at the United Artists, Ritz and Iris Theatres.

SEE DAMPER DUE ON FUTURE SUITS

Decision by Judge Leon R. Yankwich last week in the Baldwin Hills Theatre case is seen by major company attorneys as of tremendous significance, in that it may save them millions of dollars. It is expected to have great influence on results in the more than 100 anti-trust cases now pending, and to put a damper on future suits.

Principal point of general application in the Yankwich decision is that similar actions by various distribs is not necessarily conspiracy. All the anti-trust suits that have cost the distribs untold millions in damages have been based on the charge of concerted action to keep product or a desired run from an exhib.

In the case of the Baldwin Hills, the operators of the Los Angeles house, Fanchon & Marco, asked \$300,000 damages on the charge that the distribs were refusing them the right to bid for first-run. Baldwin Hills is a two-year-old nabe that wanted to play day-and-date with downtown L.A., but which was refused product on that basis.

What Judge Yankwich held, in effect, was that it was logical for similar decisions to be reached by the various defendant-distribs regarding the Baldwin because they were faced with the same set of circumstances. The judge said at one point in his 42-page decision:

"And if all the producer-defendants have fallen into the practice of serving the same first-runs, it is because the situations which con-

(Continued on page 27)

Locally-Produced Mpls. TV Show Brought to Pix House for First Time

Minneapolis, Aug. 21.

The 4,000-seat Radio City theatre's big-screen television was used for the first time to bring to the United Paramount showhouse's audience locally-produced TV show. It was a result of the theatre's tie-in with WTCN-TV.

Deal was worked out by the Craigie advertising agency for the WTCN-TV Star club, a youngster organization formed by Toby Prin, station organist and personality. Membership cards admitted the small fry to a two-hour film program in Radio City.

Then, after greeting his club members from the theatre stage, Prin hastened to the WTCN-TV studios, located in the Radio City building, and staged his 11 a.m. "Kids Talent Hunt" TV show for Nesbitt's Orange and Mida Drugs following the pix program.

It was this show that was piped into Radio City theatre onto the big-screen theatre TV for the audience of kiddies and paying grownup customers. It came over excellently and was enthusiastically received as an added attraction, even by the adult paying portion of the audience.

Prin has 7,000 youngsters in his club. His show has consistently been among the most popular locally produced ones for children.

U OPENS ALL PRODUCT TO BIDDING IN L.A. AREA

Hollywood, Aug. 21.

Under a new policy adopted by Universal, all its pictures will be thrown open to bidding in the Los Angeles area, a departure from the old system under which a showcase unit of five theatres had first crack at the company's product. New policy includes all films, from firstrun down, and starts Aug. 29. Move was made to coincide with changing exhibition conditions in the L. A. territory.

Area has been split into 21 zones, with each theatre in the particular zone permitted to bid. First film to be released in that manner is "Francis Goes to the Races," which bows at the United Artists, Ritz and Iris Theatres.

Swing of Vet Pic Toppers to TV Grows; Roundup of Films for Package Deals

Six Z's Ain't Eazy

Exhibitors, in at least one respect, were pleased with the news last week that Metro had lifted Ezio Pinza's option for another pic. It kept the theatre open from being stuck with three extra Z's for their marques.

Most marques have three sides and the banks of letters that come with them contain only three Z's. With the former Met basso having two Z's in his moniker, theatre managers have had to beg, borrow or buy the extra letters.

WB Pro-Rating \$15 Stock Tenders; Many Short Offers

With more stock preferred last week than Warner Bros. could accept under its request for tenders, company is said to be pro-rating its buys among stockholders who offered shares at the maximum \$15 price. It is taking up first every tender that was made at less than \$15 and 34% of that at \$15.

WB recently allocated \$15,000,000 for purchase of its own stock, which is to be retired into the treasury. It asked for tenders from stockholders, setting the \$15 ceiling so that it could buy up a minimum of 1,000,000 shares. Actually, 1,247,967 shares were validly tendered.

Inasmuch as a number of tenders were made at from \$14 up, it is believed that when the accountants finish their current tabulations, the company will have bought in about 1,020,000 shares. That figures at an average price of about \$14.75.

After taking up all the offers made at below the \$15 figure, company had still not used up the entire \$15,000,000 allocation. Thus it had to take some of the \$15 tenders. In order to be equitable, it decided on the system of pro-rating acceptances in proportion to the number of shares each stockholder offered.

Wall St. Pros

Many of the tenders were by Wall St. professionals, who offered the stock short. In other words, it

(Continued on page 25)

MAC, RKO Finding Indie Twin City Opposition Due to Consent Moves

Minneapolis, Aug. 21.

As in Minneapolis, Minnesota Amusement Co. and RKO Theatres now have first-run independent downtown opposition in St. Paul in consequence of the consent decree.

Carrying out the industry consent decree, MAC divested itself of two downtown St. Paul theatres, the Strand and Tower, to the independent circuit owning group of Montgomery & Dale, retaining only two for itself, the Paramount and Riviera. Strand now is competing against the two MAC and one RKO house for "A" first-run product and just grabbed off "The Frogmen," which is in its second week and breaking house records. Theatre also is used for moveovers, while the Tower double features "B" and lower product and occasionally plays reissues. Smaller indie St. Paul World also grabs off occasional first-run and moveovers.

In Minneapolis, Bennie Berger's Gopher, with an extended run policy of "A" pictures, competes for product with the MAC's four and the RKO Theatres' two houses. The MAC Lyric's policy is directly similar to that of Gopher, which has landed such boxoffice pictures

(Continued on page 25)

The swing to TV in one form or another is gaining greater momentum. Attesting to this is an assortment of recent developments all looking to telecasts of films originally made for standard theatre exhibition, or the shift of veteran pic tappers to the new field.

New attention to the ever-intensifying trend was drawn by the disclosure that Republic has sold 175 features and serials to KPTZ, L. A. outlet owned by the Los Angeles Times. Ten films made prior to 1948 by the Pine-Thomas production team have been peddled to ABC.

Vet Hollywood producer Hunt Stromberg is girding for the leap into TV, via sale of some of his old pix to the medium and possibly future lensing of films specially for same.

Edward Small, longtime indie filmmaker who switched to participation production with Columbia last year, has about 26 of his own films in the vaults and he's pondering a sale to telecasters. Actually, Small had been close to a deal some time ago, but there have been some unexplained delays in its consummation.

Now underway with plans to join the parade is Arthur W. Kelly, exec in foreign distribution and business rep for Charles Chaplin. He has formed the Arthur W. Kelly Co. to produce and distribute films for TV. In line with this, he plans a trip to Paris next month.

On the distribution end, Kelly figures a number of single "pilot" films have been made in Hollywood for some time and these merely are gathering dust. His thought is that a telecaster would not be interested in only one telepic.

However, rounding up groups of them for package deals with sponsors, thus insuring a continuity of product supply, could pay off. Kelly figures. Following through on the idea is Carley Harriman, Kelly's Coast rep, who's now comb-

(Continued on page 25)

Bryson, MPA Legal Rep, Paid \$6,289 in 1st Quarter; Terperry Ops' Rep Reports

Washington, Aug. 21.

Jack Bryson, veteran legislative rep of the Motion Picture Assn. of America, has filed a report of receipts and expenditures for the first quarter of 1951 with Congress, in which he explains he is interested in all legislation affecting motion pictures not only in Congress but also at the levels of the state legislatures.

He estimated that 30% of his time and efforts were given to Federal matters. During the first three months of 1951, Bryson reported, he received a salary of \$6,289.79. Expenses for the quarter are listed as \$1,926.86. Bryson said \$1,152 of this was repaid by MPA.

Jack Osherman, D. C. attorney, filed a financial report for the quarter as representative of the National Ballroom Operators Assn. Osherman reported that he worked particularly for an exclusion of ballrooms from the 20% cabaret tax. This exclusion is provided in the House-passed bill; the Senate has not yet acted on the item.

Osherman said a fee of \$25,000 for his law firm had been decided upon. He said \$5,000 has been paid and that "20,000 will be payable for a successful termination of the matter."

60 Subpoenas Issued For H'wood Red Probe

Hollywood, Aug. 21.

Sixty subpoenas are reported issued by the House Un-American Activities Committee for the resumption of its Commie hearings in Hollywood, Sept. 5.

These hearings are expected to wind up the Hollywood phase of the committee's investigations.

Bushman, Wilcoxon, Murphy Are Top Samples of Judicious Goodwilling

The value of Hollywood personalities as public relations emissaries depends greatly upon a carefully prepared pitch and the avoidance of personal appearance pitfalls, warn industrywise observers.

All are agreed that the "meet-the-people" procedure is top-drawer tactics in almost every situation, but they point out that in many cases minimum results are obtained because of bad scheduling of appearances, hitting improper audiences, failure to brief stars on how to act and what to say.

Apparently COMPO's "Movietime U.S.A." leaders are well aware of such pitfalls and are planning the tour of Hollywood personalities accordingly. The Screen Writers' Guild is preparing "what to say" and the tour committee is briefing them on "how to act."

Just how many stars, directors, producers and others will hit the road, fanning out from the 48 state capitals, Oct. 8 is not known. It is estimated that at least 100 will be available and efforts will be made to send out the 250 that COMPO toppers declare will be needed.

But, as one observer with considerable experience in personal appearance tours declared, there is a lot more to a p.a. than merely appearing in person. He cited the current Francis X. Bushman tour, the Henry Wilcoxon jaunt, and the George Murphy appearances as excellent patterns to follow.

Bushman has been out for four weeks and has three more to go, (Continued on page 24)

Govt. Upholds Bonuses Paid to Film Co. Execs But Sans Any Boosts

Washington, Aug. 21.

Bonuses paid to execs in pictures and other facets of show biz are covered under the new regulation just issued by the Salary Stabilization Board. SSB rules on individual big earners, as distinguished from the much larger group of earners under the Wage Stabilization Board. Generally speaking, SSB endorses all existing bonuses or those new ones which follow an estimated format. SSB breaks these bonuses into three categories.

1. Contractual bonus. Paid in accordance with a certificate of incorporation, by-law or similar corporate document in effect on Jan. 25, 1951. These may be paid but no increase may be paid due to any change in the method or formula effected subsequent to Jan. 25.

2. Bonuses pursuant to established plan of a discretionary nature, based on an established, written plan in existence prior to Jan. 25. This, too, is okay provided there is no shift in method after Jan. 25 which ups the amount of the bonus, and provided the allocation conforms to the usual practices of the employer.

3. Discretionary bonuses. Okay if not larger than the highest discretionary bonus to the employee during calendar year of 1950. Employer may split up a bonus fund, but amount must not exceed the base period bonus fund.

Bob O'Donnell's Big Pitch To Exhibits on 'Movietime'

Robert J. O'Donnell, national director of "Movietime U.S.A.," this week is continuing his tour of exhibitor meetings throughout the country, making a concentrated pitch for the nationwide boxoffice drive which opens Oct. 1.

Monday (20) O'Donnell spoke at New Haven and Tuesday (21) at Boston. Today (Wed.) he will speak in Indianapolis and then to exhibitors in Cincinnati and other Ohio cities. Schedule of the rest of his tour follows: Aug. 23, Chicago; Aug. 24, Denver; Aug. 25-26, Dallas; Aug. 27, Memphis; Aug. 28, Atlanta; Aug. 29, Jacksonville; Aug. 30, New Orleans; Aug. 31, St. Louis.

After the New Orleans date, O'Donnell will return to his N. Y. headquarters at the Council of Motion Picture Organizations. He will speak at Albany Sept. 5 and will address a meeting of N. Y. and N. J. exhibitors in N. Y. Sept. 6. Last city on his tour is Pittsburgh, Sept. 7.

Rep Guns 4 In Sept.

Hollywood, Aug. 21.

Four films will go into work at Republic next month, starting Sept. 5, with "Captive of Billy the Kid," starring Allen Lane, as lead off.

Second starter will be "Hoodlum Empire," based on the Kefauver investigations, followed by "The Last Musketeer," another Lane oater, and "The Girl from Panama," starring Estelita.

U Sues to Void Sale Of Six Indie Pix

Hollywood, Aug. 21.

Universal filed a suit in federal court asking that the Bank of America's foreclosure sale of six indie pix Saturday (18) be voided. Firm, which released the pix, also asked in a 63-page complaint, that the court determine the films couldn't be taken away from its release, and that it wasn't liable for repayment of any of the balances due on loans the bank made to the producers. Films are "Magnificent Doll," Hallmark Productions (Skirball-Manning); "Secret Beyond the Door," Diana Productions; "Lost Moment," Wanger; "The Senator Was Indiscreet," "Peabody and the Mermaid," Inter-John, Inc.; "Letter From an Unknown Woman," Rampart.

Case, assigned to Judge William C. Mathes, asked a declaratory judgment in connection with the bank's efforts to recover approximately \$2,000,000 still due on loans totaling \$5,500,000. Bank conducted a pledgee's sale Saturday selling itself six pix for \$545,000. Order signed by Federal Judge James M. Carter set Sept. 24 for taking depositions from bank officials.

Wall St. Sees Gain by Loew Same as Yr. Ago, at \$1.53 Per Share, Due to Good Pix

With Loew's benefitting heavily by the general pickup in film theatre attendance via some strong Metro pictures, Wall Street financial circles look for Loew's earnings in the fiscal year ending Aug. 31 to come very close to the \$1.53 per share shown in the previous fiscal year. Not only is the earnings statement expected to compare favorably with a year ago, but prospects for the coming 12-month period loom considerably better.

Aside from "Great Caruso," Metro had several big money pictures in the past year including "Father's Little Dividend," "Kim," "Royal Wedding," "Go for Broke" and "Vengeance Valley." Both "Caruso" and "Show Boat" figure to be among the top grossers of the year, but receipts from the latter will go almost entirely into Loew's next fiscal year. Both films set records at the N. Y. Music Hall, "Caruso" hitting an all-time money high. Nearly all domestic receipts of "Caruso" fall into the fiscal year ending this month.

Aside from the pickup in biz in this country during the next 12 months, which is anticipated especially if quality of product holds up as well as Metro's did in the past year, considerable additional coin is expected from the foreign market.

In many of these countries, one Metro product has still to be released. Signing of the Japanese peace treaty is expected to open up a market where films previously were sold on a restricted basis. Metro is expecting much from this market because for a long time the company's product has gone big.

Then, too, the corporation is expected to benefit somewhat from the new pact signed with Great Britain.

Metro is counting on both "Quo Vadis," which was filmed in Rome, and "American in Paris," figured as measuring up to both "Caruso" and "Show Boat," to be big grossers.

U. Col Buy Up Shares

Universal has bought up an additional 200 shares of its 4 1/4% cumulative preferred stock, increasing its holdings to 5,800 shares.

In other activity, Columbia has acquired 100 shares of its \$4.25 cumulative preferred, upping its own stock ownership to 2,300 shares.

Upbeat on Prod., TV Payoff, Seen By Wall St. Firm

Wall Streeters servicing investors with market analyses continue to show an active interest in the film business, with Hayden, Stone & Co., large brokerage house, the latest to come through with an upbeat report, but only so far as production is concerned.

Financial outfit is optimistic on prospects for producers who, it's figured, have a big future in turning out film fare for television. Also, Hayden believes the film companies have a strong revenue potential in sale of their inventories to TV.

The view taken of exhibition, on the other hand, is plenty dismal. The Wall St. concern takes the position home TV will prove too tough a competitor. "Maybe the theatre properties have a current value above book value which justifies present market prices, but in the long run it seems to us that the remark appearing in a recent article to the effect that the exhibitors are marked for slaughter is very apt." This presumably referred to Life's report on the business. Hayden recommends Paramount and Walt Disney stock.

In another analysis, Francis I. DuPont & Co. sees indications that the film business and television are joining efforts rather than going their separate ways. Accordingly, the time could be rapidly approaching when the market will take cognizance of the new alliance and the improved sales and earnings outlook for the motion picture companies," it was stated.

E. C. Grainger, head of Jamestown Amusement, sent a condensation of the DuPont report to all of the chain's managers. He underlined a portion of the report which referred to industry complacency brought about by the big business during the war years, as having contributed to the decline in income later.

FIVE MPLS. HOLDOVERS SET RECORD FOR YEAR

Minneapolis, Aug. 21.

Trade here is wondering if the current holdover record in St. Paul and Minneapolis signifies a turning point in exhibition's fight against TV.

In St. Paul, where holdovers always have been very rare, there are no less than three now. One picture, "Alice in Wonderland," is in its third week and two others, "Show Boat" and "The Frogmen," in their second, and all have been doing exceptionally big business. It's certain that "The Frogmen" will remain for a third week and may go even longer than that. M-G-M's policy of not permitting any moveovers of its pictures is the only thing that keeps "Show Boat" from a third week. In St. Paul's film history three-week runs have been very rare, if not entirely non-existent.

Here in Minneapolis, "Show Boat," "Alice in Wonderland" and "The Frogmen" are all in their third weeks, with the first-named having established a near record at the 4,000-seat Radio City, which very infrequently has held a picture that long. There also are two other current holdovers, "Kind Lady" and "The Wench," in their second weeks at the sureseaters World and Pix, respectively. That makes five holdovers in all, a record numbers for the past year.

Shorts Circuit

San Antonio, Aug. 21.

The marquee of the Broadway Theatre here last week read: "Valentino," the lover who was the idol of all, with shorts."

Amusement Stock Quotations

For the Week Ending Tuesday, Aug. 21

	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
N. Y. Stock Exchange					
ABC	114	12%	12%	12%	-
CBS, "A"	35	28%	28%	28%	+ 1%
CBS, "B"	22	28%	27%	28%	+ 1%
Col. Pic.	33	13%	12%	12%	+ 1%
Loew's	340	17%	16%	17%	+ 1%
143	25	24%	24%	24%	+ 1%
Paramount	1,183	23	21%	22%	+ 1%
RCA	209	3%	3%	3%	+ 1%
RKO Pictures	133	4	3%	3%	-
RKO Theatres	130	4%	4%	4%	-
Republic	12	10%	10%	10%	+ 1%
20th-Fox	88	20%	20%	20%	-
Un. Par. Th.	192	20%	19%	20%	+ 1%
Univ.	56	10%	9%	9%	-
Univ. pfd.	3	57%	56	57	+ 2%
Warner Bros.	787	14%	14%	14%	+ 1%
N. Y. Curb Exchange					
Monogram	176	37%	35%	35%	+ 1%
Technicolor	31	20	19%	19%	- 1%
Over-the-counter Securities					
Cinecolor				Bid	Ask
Pathe				3%	4
UA Theatres				3%	3%
Walt Disney				7	8

(Quotations furnished by DREYFUS & CO.)

Amus. Shares Up

\$30,026,459 in July

After remaining almost stationary during the months of May and June, the composite value of amusement shares registered on the big board rose \$30,026,459 as of July 31. Figures released by the N. Y. Stock Exchange last week showed the shares' market value at the end of July was \$1,106,276,771, compared to \$1,076,250,312 at the close of the preceding month.

Though the 30-day climb is considerable, nevertheless it's far behind the 12-month increase of \$116,835,418 over the closing total of \$989,441,353 racked up July 31, 1950. In the one-year period the average price of shares climbed 19c. from \$17.59 in July, 1950, to \$17.78 in July, 1951.

Amusement industry bonds also showed sharp improvement last month, compared to the June 29 total. Aggregate market values of these securities came to \$6,820,050 as of July 31, with an average price per bond of \$95. End of June saw the figure at \$6,604,680 and \$92, respectively. Tally amounted to \$6,550,838 and \$91.25 as of July 31, 1950.

CITE SEATTLE EXHIB IN 4 PERCENTAGE SUITS

Seattle, Aug. 21.

Walter T. Coy was named defendant in four separate boxoffice percentage suits filed here individually by United Artists, 20th-Fox, Warners and Loew's.

Under-reporting of receipts on percentage pix at the Center, White Center, Wash., and the Hi-Line Theatre, Evansville, Wash., was alleged. Paul Fetterman, Seattle, and Sargey & Stein, N. Y., represent the plaintiffs.

Pix Divvies 1st Half '51

In Drop to \$15,065,000

Washington, Aug. 21.

Pix dividends during the first half of this year were only \$15,065,000, U. S. Dept. of Commerce reports. This is a dive from the \$16,568,000 for the same period in 1950.

During June, the dividends totaled \$4,671,000, which was close to the \$4,873,000 paid out in June, 1950. Figures would have been about the same this year, except for the divvies issued by Paramount. This June its stockholders received \$1,152,000. Last June it was \$1,324,000. The decline is due mainly to the fact that Paramount has been buying a lot of its stock off the market, to reduce the number of shares outstanding.

Commerce Dept. says the publicly reported dividends of an industry come to about 60 to 65% of all dividends paid in that industry.

Syracuse Cancels Pix Tax

Syracuse will cancel its 5% tax on pix tickets on Jan. 1, 1952. City Council repealed the tax and substituted a 2% sales tax.

CASH CUES B'WAY SHOWCASINGS

Handling on 650G 'Movietime' Fund Is Set Up; O'Donnell's Rosy Report

Procedure for collecting the \$650,000 pledged by distributors for the "Movietime U.S.A." campaign, was determined last week at a meeting of the board of directors of the Motion Picture Association of America.

Machinery for providing and disbursing the funds was set up under the supervision of a committee of member comptrollers headed by Dred W. DuVall, MPAA treasurer. Funds will be expended through COMPO.

About 50% of the funds will be collected from the member companies with the same formula applied to regular dues, based upon the previous year's billings. The other 50% will be based upon the amount of space each company is given in the national advertising campaign in 1,743 newspapers throughout the nation Oct. 1. The newspaper ads originally were scheduled to break Oct. 8.

In his first official meeting with the MPAA board, Robert J. O'Donnell, national director of the campaign, gave a progress report on the rapidly maturing projects from all parts of the country. Specifically he reported on the enthusiasm evinced by exhibitors at his recent "Movietime" meetings in Omaha, Des Moines, Minneapolis, and Detroit. He said that exhibitors individually are preparing to make substantial extra expenditures in support of the campaign, both in

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Mpls. Exhibs Get Two Sides Of Pix Future, Good & Bad; O'Donnell Isn't 'Afraid'

Minneapolis, Aug. 21.

Two contrary predictions regarding the pix industry's future, one gloomy and the other bright, made the same day in the Twin Cities, have Minneapolis and St. Paul exhibitors wondering just what the coming days hold in store for them.

Speaking before the St. Paul Rotary, Dr. Rodney Luther, of the Los Angeles State College faculty, predicted the film industry will have great difficulty in ever regaining its past profits and glory. He prophesied that "at least" 50% of the theatres will shutter within the next 10 years. Dr. Luther, professor of marketing, has specialized in the study of motion pictures.

On the other hand, addressing all-industry meetings and talking with press and radio reps, Bob O'Donnell, "Movietime U.S.A." national director, declared the film industry and exhibition are "the liveliest corpses that Life or anybody else has ever buried." He asserted "we fear nothing," theatres will continue to offer the finest entertainment available at the lowest cost, and "with all industry branches unified for the first time and complete exhibitor cooperation, it easily will be possible to

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Pascal Vs. McEldowney

In Gandhi Pic Hassle

Battle looms between Gabriel Pascal and Ken McEldowney to be first to make a film on the life of Mahatma Gandhi. Both producers have indicated plans for a biopic of the late Indian leader.

Pascal had a rep in New York last week confabbing with Devas Gandhi, son of the Mahatma. They made a preliminary agreement for use by Pascal of material young Gandhi either has on hand already or is now in the process of gathering.

Pascal's plan is to start when he completes "Androcles and the Lion," on which he is currently at work for RKO. McEldowney has his foot well into the Indian picture operation via having recently made "The River" there for United Artists release.

COMPO-'Lux' Tie

Hollywood, Aug. 21.

Council of Motion Picture Organizations' network broadcast to kick off its "Movietime U.S.A." fall campaign will be tied in with CBS' "Lux Radio Theatre" and aired as a full hour feature Sept. 24.

Under the plan now being concluded, each major studio will present a portion of its outstanding picture, with the stars to dramatize their roles. Because many of the topliners are expected to be out of town at broadcast time, it's likely that the show will be tape-recorded in advance. It would mark the first time in its 17 years that the "Lux" program was not aired live.

Levy Again Raps Distrib Claim Re Compulsory Bids

"Competitive bidding is not compulsory and distributors use the claim that it is to avoid litigation," declared Herman M. Levy, general counsel for the Theatre Owners of America, in a statement issued yesterday (Tues.) in New York.

Levy pointed out that competitive bidding was decreed by the U. S. Statutory Court as an alternative to divorce and was subsequently discarded by the U. S. Supreme Court as such alternative.

Claims by distributors that competitive bidding is compulsory and that it is necessary to avoid litigation "constitute distributor rationale in attempting to justify the further nourishment of this Frankenstein monster that threatens to drive this industry into chaos," Levy stated.

Although the Supreme Court discarded competitive bidding as an alternative to divorce, the distributors did not, he said, and today it has become almost the customary manner of licensing product, in most instances, without request from exhibitors and with no set rules to govern it. "Since competitive bidding is not compulsory," Levy declared, "it behoves distributors to terminate its use, except where it is desired and requested by the exhibitors, and to adopt some less chaotic

D.C. 'Movietime' Pitch Draws 150 Exhibitors

Nearly 150 exhibitors, representing every circuit and many one-theatre indies of Washington, Maryland and Virginia, turned out for the kickoff luncheon meeting of the "Movietime U.S.A." b.o. drive here.

Group was addressed by Bob O'Donnell, chairman of the national drive; Arthur Mayer, vice president of COMPO; Abram Myers, chairman of the Allied States Assn.; and Morton Thalheimer, for the Virginia theatre owners.

O'Donnell announced plans for the campaign and told the exhibitors present that they'd have plenty of opportunity to show enterprise locally. He won the solid backing of those at the session. He said he had gotten the full support of studio heads, SAG and SWG during his recent visit to Hollywood, and that between \$700,000 and \$800,000 would be spent on national advertising to press the drive.

O'Donnell explained that six stars would be allotted to each

(Continued on page 25)

PRESTIGE IDEA DUSTED FOR B.O.

Current scramble of traditional booking practices in firstrun New York theatres results, at least in part, from a switch in emphasis by distribs from Broadway as a showcase to Broadway as a source of revenue.

There's still plenty of thought given by distributors, of course, to what effect territorially and nationally their choice of a New York house will have, but releasing organizations are showing much more interest currently in the theatre's potential take.

In a great many cases in the past, the Broadway run of a picture has meant an actual loss to the producer, despite reasonably good business. Cause is the advertising expenditure required to insure b.o. that will reflect well on the pic.

Distributors naturally are still plenty cognizant of the value of Broadway as a showcase, but they are not allowing that to be an overriding factor in making deals. They want financial advances, or they want to go into theatres where the required advertising is not so great as to cost them profits.

Unusual Par Deals
That's partially back of, for instance, the unusual deals that Paramount has made recently—which have caused some bitterness to its former affiliate, United Para-

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Glove, First Benagoss Production, Now in Can; Ink Costain 'Moneyman'

With its Glenn Ford-Geraldine Brooks starrer, "The Green Glove," now completed and in the can, Benagoss Productions hopes to place another yarn before the cameras sometime this fall. Firm also expects to roll the film version of Thomas Costain's bestseller, "The Moneyman," on location in France next spring.

"Glove," which was budgeted between \$800,000-\$900,000, represents Benagoss' first step into film production, according to Germaine Gossler, co-owner of the company. With Rudy Mate directing, the picture was turned out in 58 days at a studio in Nice, which once was used by Rex Ingram of silent films.

Mrs. Gossler, who returned from Paris last week, plans to leave for the Coast shortly to hunt story material for Benagoss' projected fall film. Her partner, Henry

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Mpls. Radio City to Be Included in TV Tieup

Minneapolis, Aug. 21.

Harry H. French, Minnesota Amusement Co. president, has been advised by United Paramount homeoffice that the Radio City Theatre here, with its big-screen TV, will be included in the closed TV circuit, starting with the Saddler-Pep fight to be piped exclusively to theatres Sept. 26.

French was simply told "the mechanics" are being worked out and given no details as to how the inclusion is to be accomplished, whether through the arrangement with one of the two Twin Cities TV stations, KSTP and WTCN, for the cable hookup, or otherwise.

Inability to obtain a cable hookup prevented Radio City from getting previous exclusive theatre TV fights, despite the fact that it was equipped with big-screen theatre TV at the time. If KSTP or WTCN had turned over its cable hookup, it would have meant foregoing public televising during the time consumed by the scraps. The fact that there is no TV station or theatre television in Des Moines to link up on the cable extending through that city, also was a factor in keeping Radio City here out of the closed theatre circuit, French said.

Par-UPT Tiff, Due to Terms Demand, Now Extends to Former Partners

Too Rough Cut

Hollywood, Aug. 21.

RKO film editors did so thorough a job on "The Half Breed" that it wound up too short for an "A" production.

So the picture goes back before the cameras for 500 additional feet of drama.

Hassle which developed between Paramount and United Paramount Theatres over bookings for the Paramount Theatre, N. Y. firstrun, has been extended down the line, covering numerous of the exhibs who were affiliated with the film company prior to divorcement.

The erstwhile theatre partners who, for the most part, had first crack at Par product before the split, and expected this to continue because of the long-established pattern of booking procedures in the various areas, have been burned over Par's demands on terms.

They're still taking the Par pix, unless outbid by competitors, but are unhappy over Par's new sales push. Par, like other distribs, is out for a larger share of the b.o. dollar. The general feeling among the film outfits is that "split figure" deals which worked out well for both distrib and exhib when income was strong, are now working to the disadvantage of the distrib alone.

The Par partners' squawks came when Par became insistent on revising percentage arrangements. The revising, Par makes it clear, was to apply to all theaternmen and this included the erstwhile affiliates.

Situation has been changed somewhat from the period prior to Al Schwalberg's accession as general salesmanager a couple years ago. All former partners now are taking the Par output—although grudgingly in some cases.

(Continued on page 25)

Strike Threat Vs. Par International On White Collar Wage Beef

Unless a favorable break comes in negotiations of the International Assn. of Theatrical Stage Employees' Motion Picture Home Office Employees, Local H-63 with Paramount International for wage increases within a few days, a strike will be called, it was revealed yesterday (Tues.) by Russell Moss, business agent for Local H-63.

The union installed pickets Thursday (16) at the main entrance to the Paramount building on Times Square, N. Y., in protest of Paramount International's refusal to meet the demands for a wage hike. Signs pickets carried asserted that Paramount International, the foreign division of Paramount Pictures, has been "unfair" to workers because it has "refused to sign a fair wage contract."

Thus far negotiations have been stale-mated, Moss said, and it may become necessary to pull out workers on strike.

"The new contract negotiations collapsed several weeks ago. The union had asked for a general increase of \$4.50 or 10% weekly, whichever is higher. The company accepted the \$4.50 proposal, but rejected the 10% clause.

O'Donnell Acquires Tembo' Share; to Preem in Texas

Dallas, Aug. 21.

R. J. (Bob) O'Donnell, vicepresident and general manager of the Interstate circuit, has acquired an interest in the U. S. distribution rights to "Tembo," an African adventure film produced by Howard Hill. Three majors have made proposals to take over the picture. But no deal will be made, according to the theatre topper, until the film has been screened in Texas theatres.

Meanwhile, "Tembo" is set to be preemed at the Melba Theatre here Sept. 20. It features Hill, a noted archer, on an African big game hunt. Footage also includes shots of pygmies. Narration is done by Westbrook Van Voorhis. Hill may make p.a.'s with the picture, which has just been re-edited. New sound track has also been inserted.

NEW YORK CITY

ATLAN



THE BOXOFFICE UPSURGE WHICH IS CURRENTLY SWEEPING THE LAND IS REPRESENTED BY THE CROWD SCENES SHOWN ABOVE OF JAMMED THEATRES PLAIN

NOW IT IS "DAVID AND BATHS"

Twentieth Century-Fox proves once again that there is no business like show business

THE Motion Picture industry is on the march. "David and Bathsheba" is a portent of its future. Backed by the greatest campaign in 20th Century-Fox history, it is reaffirming that movies are first in the heart of the American people—their best amusement buy at the lowest cost.

Here is the word on David and Bathsheba: "A big picture in every respect. Has scope, pageantry, sex, cast names, color—everything. A sure-fire boxoffice entry, one of the really big pictures of the new selling season!"—Variety. "Highest rating. Terrific in a colossal way! Peck is the most sensational item. Superb."—N.Y. Daily News. "Inspiring, spectacular—a wondrous motion picture

of dramatic impact, of power. Hayward is splendid as the sin-stained Bathsheba of profane love."—Journal-American. "A masterpiece. Emerges from the screen one of the greatest love stories of all time."—N.Y. Daily Mirror.

"A credit to its makers! Majestic, sensual, colorful, forceful—handsomely mounted and resplendent in Technicolor. Mr. Peck's performance is both outstanding and singular. David emerges from the printed pages as a whole man—human, regal, lusty, poetic, and what is of utmost significance—mature. Such spectacular phases of the colorful annals as the slaying of Goliath, the battle before the gates of Rabbah and King Saul's defeat on Mount Gilboa pass in review. A tempestuous and passionate figure has been given stature, dignity and authentically royal dimensions on film."—N.Y. Times.

"A greatness rarely achieved! 20th Century-Fox and Darryl F. Zanuck, whose personal production this is, have done much more than present tremendous entertainment. Under Henry King's expert and sensitive direction, the lyric passages, the stoning of sinful women, the mob scenes of battle weave a colorful and inspiring visualization of one of the greatest stories from the world's greatest Book. It is a picture that will live for years and years!"—Louella Parsons.

"Deeply moving, robust, worldly—it is quite, quite a show."—N.Y. Post "It fills the eye, 'David and Bathsheba' is about as handsome as Hollywood's production opulence could make it."—Herald Tribune.

To keep the momentum rolling—Darryl F. Zanuck and Joseph L. Mankiewicz, the men who gave you "All About Eve", take a new look at life with Cary Grant and Jeanne Crain in "People Will Talk". Betty Grable and Macdonald Carey in "Meet Me After The Show", Technicolor, is America's biggest musical hit. Fred MacMurray and Eleanor Parker team up to bring a million



THE GRASSROOTS turn out in force to view Goliath and his travelling Movie Exhibit. Over 625 towns were covered in tour.

ATLANTA



DAVID AND BATHSHEBA" VARIETY, THE AUTHORITATIVE AMUSEMENT INDUSTRY PUBLICATION, REPORTS THAT U. S. 1951 GROSSES WILL BE UP BY 6.5% OVER 1950.

BA" THAT IS SUPERCOLOSSAL

Motion Pictures are America's favorite and least expensive form of entertainment

laughs in "A Millionaire For Christy". "The Day The Earth Stood Still" is one of the most amazing science-fiction dramas of all time. Out of the pages of a great best-seller comes the startling story of Rommel, "The Desert Fox", starring James Mason. "Decision Before Dawn", based on George Howe's Christopher Award-winning novel, "Call It Treason", is unlike any motion picture you have ever seen. It is Director Anatole Litvak's first since his precedent-shattering "Snake Pit". "Kangaroo", filmed in Technicolor, is another 20th Century-Fox great. This spectacular outdoor epic, photographed in its entirety in Australia, was under the direction of Lewis Milestone.



FRANCIS X. BUSHMAN (3rd left rear) is feted by San Francisco Women's Club. Bushman toured U.S. for "David and Bathsheba."



THE SHRINERS salute Carol Woods, descendant of David and Bathsheba, as Alexander F. Mitchell, Deputy Director General, introduces her to the Imperial Court at Madison Square Garden.



THE AUDIENCE OF TOMORROW mobbed Goliath. Over a million kids met the "heavy" of the battle between David and Goliath.

People Will Talk

Cary Grant, Jeanne Crain in adult drama; OK b.o.

Hollywood, Aug. 17.

20th-Fox release of Darryl F. Zanuck production. Stars Cary Grant, Jeanne Crain; features Findlay Currie, Hume Cronyn, Walter Slezak, Sidney Blackmer, Basil Ruysdael. Written for the screen and directed by Joseph L. Mankiewicz, from the play, "Dr. Praetorius," by Curt Goetz; camera, Milton Krasner; editor, Barbara McLean; music conducted by Alfred Newman. Tradeshow July 19, '51. Running time, 107 mins.

Dr. Noah Praetorius Cary Grant Anna Higgins Jeanne Crain Findlay Currie Hume Cronyn Prof. Elwell Walter Slezak Sidney Blackmer Arthur Higgins Sidney Blackmer Dean Lyman Brockwell Basil Ruysdael Miss James Katherine Locke John Higgins Will Wright Miss Pickett Margaret Hamilton Captain Young Eddie Albert Larry Dobkin Ray Montgomery Jo Gilbert Ann Morrison Julia Dean Gall Bonney William Klein Old Lady George C. Scott Adele Lonsdale Billy House Parley Baer Al Murphy Irene Seidman Joyce MacKenzie Maude Wallace Kay Lavelle Bella

20th-Fox has a promising box-office entry in "People Will Talk." Holding out that promise of a favorable ticket window reaction is the star bracketing of Cary Grant and Jeanne Crain, and the added importance it gains from being a Darryl F. Zanuck production, insuring it a strong selling push all down the line.

"People" again teams the successful combination of Zanuck and Joseph L. Mankiewicz. As to be expected from the pairing, this is a well-polished presentation, slickly cast and smoothly turned out. Interest for adult ticket buyers is good, and story content is especially slanted for disasterists, who will give the film its biggest boost.

Curt Goetz's play and film, "Dr. Praetorius," was used by Mankiewicz as the basis for his screenplay, and the script reflects his construction skill at melding drama. Serious aspects of the play, concerning a doctor who believes illness needs more than just medicinal treatment, have been brightened with considerable humor, and the camera adds enough scope to help overcome the fact that the picture's legit origin is still sometimes apparent.

As usual, Mankiewicz's dialog is polished to the nth degree and he uses a lot of it during the 109 minutes, but the words are smooth although occasionally erudite. His directorial handling is just as smooth, keeping the slightly over-length footage moving and interesting. The players, individually and as a whole, react correctly to his direction to help point up the story. There is a good satirically humorous touch in the way the script takes a poke or two at accepted medical foibles and practices.

Grant is the doctor and Miss Crain the medical student who are the principals mixed up in the plot. Grant, facing charges of conduct unbecoming to his profession, finds time to become interested in Miss Crain when she faints during a classroom lecture. He discovers she is pregnant, but when she tries to commit suicide, he proclaims the diagnosis a mistake and marries her. Masculine reaction to this development should stir up some pros and cons, but Mankiewicz handles it expertly and femmes will respond favorably.

Climax is hung on Grant's trial by the college board, and its more serious touches are carefully leavened with a lightness that makes it more effective. The on-trial medico gets off the hook by explaining the reasons why he had brought a man back to life, and why, during the early days of his practice, he had dispensed medical advice in the guise of a butcher because most people like to believe in miracle working.

Grant and Miss Crain turn in the kind of performances expected of them and their work receives top support from the other members of the largish cast. Findlay Currie is grand as the faithful companion of the man who had saved his life. Hume Cronyn, the small-minded medical professor, whose jealousy started the investigation, registers, as do Walter Slezak, another of the professors, Sidney Blackmer, Miss Crain's father, and Basil Ruysdael, the dean. Among others noticeable for good work are Katherine Locke, Will Wright and Margaret Hamilton.

Quite a point is made of music in the drama through having Grant practice his hobby of conducting a hospital orchestra. Used are Brahms' Academic Festival Overture, and Wagner's Prize Song, both beautifully integrated into the film under Alfred Newman's baton.

Zanuck's production helming insured top-flight technical experts to

Bitter Springs

"Bitter Springs," an Australian import tradeshow in New York last Thursday (16), was reviewed in VARIETY from Sydney in the issue of July 12, 1950. Rick thought that "director Ralph Smart has captured the real spirit of Australia pioneer days in this film... bringing to the screen a grand piece of cinematic fare." He predicted a "good chance of healthy coin in selected U. S. keys."

An Ealing Studios-Michael Balcon production, "Springs" stars Tommy Trinder and Chips Rafferty. Bell Pictures Corp. is distributing in the U. S. Story revolves around Rafferty, who secures a government grant on a tract of land in the heart of Australia. How he compromises differences with the aborigines is the crux of the film. Original running time of 89 minutes has been edited down to 73 for the American market.

back up the picture. Among them are the photography by Milton Krasner, the art direction and special photographic effects. Brog.

The People Against O'Hara

Spencer Tracy toppling just fair melodrama. Average b.o.

Hollywood, Aug. 21.

Metro release of William H. Wright production. Stars Spencer Tracy; co-stars Pat O'Brien, Diana Lynn, John Hodjak; features Eduardo Ciannelli, James Arness, Yvette Duguay, Jay C. Flippen, William Campbell, Richard Anderson. Directed by John Sturges; screenplay, John Monk Jr. from novel by Eleazar Lipsky; camera, John Alton; editor, Gene Ruggiero; music, Carmen Dragon. Tradeshow Aug. 15, '51. Running time, 101 mins.

James P. Curtayne Spencer Tracy

Vince Ricca Pat O'Brien

Virginia Curtayne Diana Lynn

Louise Barr John Hodjak

Edwina Ronzetta Eduardo Ciannelli

John O'Hara James Arness

Carmelita Lanzetta Yvette Duguay

Sven Norstrom Jay C. Flippen

Frankie Kovac William Campbell

Jeff Chapman Richard Anderson

Judge Keating Henry O'Neill

Mr. John O'Hara Arthur Shields

Mrs. O'Hara Louise Lorraine

Henry Park Ann Doran

Capt. Tom Mulvaney Emile Meyer

Fred Colton Regis Toomey

Mrs. Shefield Katharine Warren

Spencer Tracy and his costars furnish enough marquee strength to help get "The People Against O'Hara" rolling initially, but entertainment values do not have enough punch to give it any sustained drive. Boxoffice indications are just about average at best on the overall release.

A basically good idea for a film melodrama is cluttered up with too many unnecessary side twists and turns, and the presentation is uncomfortably overlong at 101 minutes. Death of Tracy at the finale also is unnecessarily downbeat, as is the side issue of having him an alcoholic. These factors, plus several others, get in the way of clean, straight story-telling and serve to lessen some sound, basic suspense that director John Sturges has worked into the footage.

Plot premise finds Tracy, practicing civil law after pressure of criminal cases had driven him to the bottle, taking on the defense of James Arness, a young man he has known since a boy, who has been charged with murder. Arness has been neatly framed for the killing, and ast. district attorney John Hodjak sees it as a cinch case. Despite careful work by Tracy, even to bribing the state's star witness to swing his testimony, he loses the case to Hodjak.

Arness is convicted, but Tracy does not give up and finally convinces Hodjak and homicide police-man Pat O'Brien there is still a chance to prove the frame. Dope-smuggling is mixed in with the murder and Tracy, equipped with a tiny lapel mike and transmitter, maneuvers at the killing site as police listen in while he tries to trap the killer. Sturges' handling injects plenty of suspense into this sequence, but, although Tracy clears his client, he is shot down in the exchange between the hoods and the law.

Despite the complications and confusions to be found in the John Monks, Jr., script, based on a novel by Eleazar Lipsky, the picture has a number of very good performances, sparked by the always soundly valued work of Tracy. As the three costars, O'Brien, Hodjak and Diana Lynn, latter doing Tracy's daughter, have comparatively shorter footage, but each comes through excellently.

Arness, the accused, performs naturally, and there is a very effective portrayal of a cheap, lying young hoodlum by William Campbell. Eduardo Ciannelli, rackets boss married to a young wife, Yvette Duguay, is good, as is Jay C. Flippen as the Swedish sailor who

is the state's star witness. Among others showing up are Richard Anderson; Arthur Shields and Louise Lorimer as the parents of Arness, Henry O'Neill and Ann Doran.

The William H. Wright production has been given low-key photography by John Alton, an excellent music score by Carmen Dragon and other good technical assists, but is in need of further editorial tightening. Brog.

Pardon My French (FRENCH-MADE)

Minor comedy entertainment lensed in France. Mild b.o.

Hollywood, Aug. 21.

UA release of Peter Cusick-Andre Sarrut (Cusick International Films) production. Stars Paul Henreid, Merle Oberon; features Maximilienne, Paul Bonifas, Jim Gerald, Marina. Directed by Bernard Vorhaus. Original scenario, Roland Kibbee; camera, Gerald Gibbs; editor, Derek Armstrong; music, Gordon Hayes; music, Guy Bernard. Previewed Aug. 16, '51. Running time, 82 mins.

Paul Renfourt Paul Henreid

Elizabeth Rockwell Merle Oberon

Mme. Bleubois Maximilienne

Bleubois Paul Bonifas

Monet Jim Gerald

Mobet Roland Kibbee

Yvette Gerald Gibbs

Mme. Mobet Dora Dally

Instructor Lauri Daryl

Francois Lucien Callemand

Marie-Claire Victor Merenda

Jacqueline Gilberte Defoucault

Michel Marina

Andre Gerard Rosset

Pierrot Albert Cullas

Marcelle Andre Aversa

Katherine Nicole Monnia

There's not much to recommend, entertainment-wise, in "Pardon My French." Filmed in France with Paul Henreid and Merle Oberon as the only two names known in the States, it will rate a very mild boxoffice reaction in general release.

Scenic values caught by the cameras provide a beautiful background for a trite little comedy that has been given cloyingly cute scripting and direction. Laugh situations set up by Bernard Vorhaus's direction are strictly stereotype and the players respond in kind.

Miss Oberon is a poor Boston schoolmarm who has inherited a French chateau in Cannes. She arrives to take possession and give herself a fling on the few savings left, only to find the chateau already occupied by motley group of squatters, led by Henreid, a composer of sorts. It isn't hard to figure that Miss Oberon will fail for Henreid and have a change of heart about throwing out the squatters. A little more ingenuity and smartness in approaching this inevitable conclusion would have given the comedy some lift, but it is played off in an entirely stock manner.

Henreid and Miss Oberon had little to work with and it shows. In addition, the camera has been ungracious to Miss Oberon. Other players involved do not impress, with the exception of Marina, playing the young daughter of Henreid.

Roland Kibbee did the original script for production by Peter Cusick and Andre Sarrut. Other than the beautiful French scenery, there's little to the physical furnishings that attract the eye. Technical accomplishments are not up to Hollywood standards. Brog.

Saturday's Hero

Topflight drama probing college football, with exploitable b.o. chances.

Hollywood, Aug. 21.

Columbia release of Sidney Buchman production, produced by Buddy Adler. Stars John Derek, Donna Reed; features Sidney Blackmer, Alexander Knox, with Elliott Lewis, Otto Hulett, Howard St. John, Aldo DaRe, Alvin Baldock, Wilbur Robertson, Charles Mercer Barnes, Bill Martin, Mickey Knox, Sandro Giglio, Tito Vuolo, Don Gibson. Directed by David Sarnoff. Screenplay by Millard Lampell, Sidney Buchman, based on novel, "The Hero," by Lamont Cranston; Lee Garmes; editor, William Lyon; music score, Elmer Bernstein. Previewed Aug. 17, '51. Running time, 109 mins.

John Derek John Derek

Maria Donna Reed

Elliott Abrams Alexander Knox

Coach Tennant Elliott Lewis

Beaufrage Otto Hulett

Gene Haider Howard St. John

Francis Clayborne Aldo DaRe

Bob Whittier Alvin Baldock

Turner Wylie Wilbur Robertson

Moore Wagner Charles Mercer Barnes

Joe Mestrovic Bill Martin

Joey Novak Mickey Knox

Pop Sandro Giglio

Manzel Tito Vuolo

Red Evans Peter Virgo

Vlatko Don Garner

Jameson Robert Foulk

Butler John W. Baer

Turner Wylie Mervin Williams

Dr. Comstock Peter Thompson

John Fitzhugh Noel Reyburn

Ted Bricker Steven Clark

College football gets quite a probing in this Sidney Buchman presentation for Columbia release. The forthright baring of athletic subsidies for players of ability, plus topflight gridiron action, furnish a sizeable exploitation peg-on which to push "Saturday's Hero" into promising boxoffice possibilities. General excellence of the story supplies good entertainment

The Wooden Horse

"The Wooden Horse," a British-made entry, scheduled to preem Aug. 28 at the Trans-Lux 72d St. Theatre, N. Y., was reviewed from London by VARIETY in the issue of Aug. 2, 1950. Myro, felt that "a commendable degree of documentary fidelity has been established in this picturization of the escape of three prisoners of war from a German camp."

Reviewer wrote that the film's slow pacing "won't harm it as a boxoffice attraction at home, but may limit its appeal when it eventually reaches the U. S." Leo Genn stars in this Sir Alexander Korda presentation, which Snader Productions is releasing in America. Cast's performances were described as "good" while Jack Lee's direction was labeled "simple and straightforward."

values to back full scale ballyhoo. It ties up with current college athletics' exposures. A fail release will be another assist.

Buchman and Millard Lampell did the screenplay from latter's novel, "The Hero," smartly shaping the story for full dramatic value. While athletic subsidies have long since come out more or less in the open, this picture treats them more honestly than most films and keeps the old rah-rah school tradition and spirit to a bearable minimum.

Buddy Adler's production of the Buchman presentation registers strongly in the gridiron department, being particularly able in catching the rough-tough flavor of training and game play as practiced all over the land each fall. It is equally able in the presentation of the human story line of a young highschool football hero who elects to go to tradition-bound southern college on a pigskin scholarship, in order to have a chance to better his station in life.

John Derek is the highschool hero who seeks to rise above his lowly beginning as the son of Polish immigrants in a New Jersey mill town. He enters the southern college hopefully, sure that the can master the cultural, social and educational requirements, as well as taking his proper place on the gridiron.

Disillusionment comes slow to Derek, and it is not until his junior year, and after an accident that permanently bars him from further football activity, that he finally admits to himself that he has been used by a politically ambitious, wealthy alumnus, Sidney Blackmer, to promote the school and Blackmer's personal aims. Before this happens, though, he has found romance with Blackmer's niece, Donna Reed, herself a cynical girl afraid of her uncle, and picture ends on a note of hope that Derek will continue his studies at night school while working daytime to provide a life with Miss Reed.

Script's dialog is cynical in treating the phony jobs, the expense accounts and charge accounts furnished promising athletes by schools and alumni. Some of this cynicism carries over into the romance, but there is a sensitive feel here which assures that everything will work out right.

Under the capable direction of David Miller, the players register effectively. Derek is fine as the young man, and his ambitions are so projected as to command sympathy. It takes Miss Reed's character a bit longer to catch, but it scores. Blackmer's part is performed to perfection, and Alexander Knox is a standout as Derek's family adviser and English professor.

Elliott Lewis, better known for his radio performances, comes over as the sportswriter-mentor. Impressing strongly are the football characters done by Aldo DaRe, Alvin Baldock, Wilbur Robertson, Charles Mercer Barnes and Bill Martin. Otto Hulett and Don Gibson, coaches, are good. Role of Derek's father is tellingly performed by Sandro Giglio, and Mickey Knox is good as his brother. Others are satisfactory.

Lee Garmes' cameras present the story and action with plenty of movement, lensing being particularly excellent. There is a first-rate music score by Elmer Bernstein to help the mood, and it is laced through with typical college numbers. Other technical assists are in keeping.

Brog.

Taylor's \$12,000,000 Load

Hollywood, Aug. 21.

Robert Taylor, currently playing the title role in "Ivanhoe" in England, is tooting a Metro investment of \$12,000,000 in addition to his lance and shield.

That sum includes budgets for the unreleased pictures, "Quo Vadis" and "Westward, the Women," in addition to "Ivanhoe."

Man In the White Suit (BRITISH)

Ealing-Guinness comedy winner; may do also for U. S. market.

London, Aug. 14. GFD release of Ealing Studios production. Stars Alec Guinness, John Greenwood, Cecil Parker. Directed by Alexander Mackendrick. Screenplay, Roger Mac Dougall; camera, Douglas Gordon; editor, Bernard Gribble; music, Benjamin Franklin; art, Odson, London, Aug. 7, '51. Running time, 97 mins.

Alec Guinness Alec Guinness

Daphne Dilham Joan Greenwood

Alastair Sim Michael Gough

Michael Corland Ernest Thesiger

Sir John Kielar Howard Marion Crawford

Granford Henry Molaison

Hosking Vida Hope

Bertha Patrick Doonan

Frankie Duncan Lamont

Wilkins Harold Gordon

Hill Colin Gordon

Miss Johnson Joan Harben

Roberts Arthur Howard

Green Rody Hughes

Harrison Stuart Latham

The Tailor Miles Malleson

The combination of Ealing Studios and Alec Guinness has clicked again. Within a few weeks of the success of "The Lavender Hill Mob," they have come across with a new comedy winner which is set for big grosses locally. It may make an impression in the U. S. market, too, the Guinness tag being figured to help.

The comedy stems not so much from the dialog, as from the pathos inherent in the story and principal characterizations. There is, too, an almost slapstick approach which never gets out of hand. This is the source of many laugh situations. They have been controlled with real skill by Alexander Mackendrick's direction.

The plot is a variation of an old theme, but it comes out with a nice fresh coat of paint. A young research scientist invents a drug that is everlasting and dirt resisting. The textile industry sees the danger signal and tries to buy him out, but he outwits them. Then comes the disillusionment when the invention doesn't quite measure up.

The polished script merits full praise, but in this film, particular tribute must be paid to the sound effects department. The bubbly sound of liquids passing through specially prepared contraptions in the lab is one of the most effective running gags seen in a British film. The lab scenes generally are handled in a rich comedy style.

Acting standards are universally first-rate. Guinness, as usual, turns in a polished performance. His interpretation of the little research worker is warm, understanding and always sympathetic. Joan Greenwood is nicely provocative as the mill-owner's daughter who encourages him with his work, while Cecil Parker contributes another effective character study as her father. Michael Gough and Ernest Thesiger represent the textile bosses who see disaster. Vida Hope makes a fine showing as one of the strike leaders who fears unemployment returning to the mills.

Myro.

The Highwayman (COLOR)

Costume swashbuckler with fair chances in general release.

Hollywood, Aug. 15. Monogram release of Jack Dietz (Allied Artists) production, produced by Hal E. Chester.

Stars Charles Coburn, Wanda Hendrix, Philip Friend, Cecil Parker, Philip Friend, and Victor Jory.

Screenplay, James Coburn, based on the novel by Charles Coburn, and directed by Millard Lampell.

Music, Philip Friend.

Costume, Charles Coburn.

Production, Wanda Hendrix.

Direction, Millard Lampell.

Editor, Philip Friend.

Artistic, Wanda Hendrix.

Production, Philip Friend.

Sound, Wanda Hendrix.

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—Film Bulletin

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—M. P. Daily

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—M. P. Herald

"THIS IS HOLLYWOOD'S GREATEST YEAR FOR BRILLIANT MOVIES. FILM DOM ALREADY HAS SUCH OUTSTANDING CLICKERS AS THE GREAT CARUSO, SHOW BOAT, THE THING, PEOPLE WILL TALK, THE FROGMEN, JIM THORPE—ALL AMERICAN, RHUBARB, 'A MILLIONAIRE FOR CHRISTY' A PLACE IN THE SUN, HERB COMES THE GROOM AND QUO VADIS."

—Jimmy Starr,
L. A. Herald-Express



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Screenplay by KEN ENGLUND · Original Story by ROBERT HAKARI · Music by
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CENTURY-FOX

'Iron Man' Smash \$31,000, Disney's 'Alice' Great 44G, 'Sun' Lofty 11G Give L.A. Lift; 'Teresa' Good 27G

Los Angeles, Aug. 21. Hefty boxoffice interest in four new bills is lifting first-run grosses here currently for second consecutive week. Walt Disney's "Alice in Wonderland" is pacing city with sockeroo \$44,000 for two theatres. "Iron Man" is soaring to smash \$31,000 in five houses, proving a strong moneymaker right from start.

"Place in Sun" is heading for great \$11,000 or better, best opening being score at Fine Arts in some time. "Teresa" and "No Questions Asked" shapes good \$27,000 in two spots.

"That's My Boy" is holding in solid fashion with \$22,500 in two Paramount houses, for second round, especially strong in view of straight 60c. admission tap. "Capt. Hornblower" looms fine \$31,000 in three sites, second session.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) (2,097; 2,048; 1,719; 2,246; 70-\$1.10)—Belvedere Rings Bell" (20th) and "Let's Go Navy" (Mono) (2d wk-4 days), Okay \$17,500. Last week \$36,500.

Hollywood, Downtown, Wilshire (WB) (2,756; 1,757; 2,344; 70-\$1.10)—"Hornblower" (WB) 2d wk. Fine \$31,000 opener. Last week, \$45,000.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-\$1.10)—"Teresa" (M-G) and "No Questions Asked" (M-G). Good \$27,000. Last week, "Show Boat" (M-G) (4th wk), \$23,700.

Hillstreet, Pantages (RKO) (2,890; 2,812; 70-\$1)—"Alice Wonderland" (RKO). Smash \$44,000. Last week, "Lady and Bandit" (Col) and "Never Trust Gambler" (Col), \$13,100.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,430; 60)—"That's My Boy" (Par) (2d wk). Sock \$22,500. Last week, \$34,000.

United Artists, Ritz, Vogue, Studio City, Culver (UA-FWC) (2,100; 1,370; 885; 880; 1,145; 70-\$1.10)—"Iron Man" (U) and "Man My Face" (UA). Great \$31,000 or over. Pace is near that of "Harvey" (U). Last week, "4 In Jeep" (UA) and "Three Steps North" (UA) (10 days), \$17,200.

Four Star (UA) (900; 90)—"Native Son" (Indie) (2d wk). Fair \$5,000. Last week, \$6,000.

Fine Arts (FWC) (677; 80-\$1.50)—"Place in Sun" (Par). Sock \$11,000 or better. Last week, "Oliver Twist" (UA) (5th wk-4 days), \$1,800.

Beverly Canon (ABC) (520; \$1)—"Kon-Tiki" (RKO) (17th wk). Okay \$1,500. Last week, \$2,000.

Laurel (Roener) (\$46; \$1.20-2.40)—"Tales Hoffmann" (Indie) (12th wk). Started current frame (20) after strong \$6,000 last week.

Marcel, Bard's Adams (Nickolson) (950; 1,200; 70-85—"Alice Wonderland" (Indie) (2d wk). Finished second week and run at \$5,300. Stayed over weekend but dropped fast after Disney's "Alice" (RKO) bowed Aug. 15.

Too Many H.O.s Hurting Balto; 'Teresa' NG 6½G, 'My Boy' Fat \$8,000, 3d

Baltimore, Aug. 21.

Too many holdovers are hurting downtown this week. Lone newcomer, "Teresa," is not drawing so well at Loew's Century. Re-peaters, "Capt. Horatio Hornblower" is holding okay at the Stanley while "That's My Boy," in fourth round is excellent at Keith's.

Estimates for This Week

Century (Loew's-U) (3,000; 20-70)—"Teresa" (M-G). Slow \$6,500. Last week, "Law and Lady" (M-G), \$7,700.

Keith's (Schanberger) (2,460; 20-70)—"That's My Boy" (Par) (4th wk). Starting new round tomorrow (Wed.) after big \$8,000 for third on heels of \$11,400 for second week.

Mayfair (Hicks) (980; 20-70)—"Warpath" (Par) starts tomorrow (Wed.) after "Passage West" (Par) got okay \$4,500 in second week.

New (Mechanik) (1,800; 20-70)—"Belvedere Rings Bell" (20th) (2d wk). Nice \$6,000 after \$8,800 opener.

Stanley (WB) (3,280; 25-75)—"Capt. Horatio Hornblower" (WB) (2d wk). Holding at okay \$9,000 following big \$16,900 opener.

Town (Rappaport) (1,500; 35-70)—"Alice, Wonderland" (RKO) (3d wk). Solid \$5,500 for Disney opus after \$8,300 for second week.

Broadway Grosses

**Estimated Total Gross
This Week \$623,490
(Based on 19 theatres)
Last Year \$621,000
(Based on 18 theatres.)**

Horatio' Mighty

\$13,000, Mpls.

Minneapolis, Aug. 21.

Exceptional number of strong holdovers distinguishes the local scene. No less than a trio of them, "Show Boat," "Alice in Wonderland" and "The Frogmen," all ace grossers, are in their third week. Newcomers include two pix that boom sockeroo, "On Moonlight Bay" and "Capt. Horatio Hornblower," but "Long Dark Hall" and "No Questions Asked," are not doing so much.

Estimates for This Week

Century (Par) (1,600; 50-76)—"Long-Dark Hall" (UA). Light \$3,500. Last week, "Circle of Danger" (UA), slow \$4,000.

Gopher (Berger) (1,000; 50-76)—"Frogmen" (20th) (3d wk). Highly regarded picture continues to give good boxoffice account of itself. Okay \$4,000 after neat \$4,900 preceding stanza.

Lyric (Par) (1,000; 50-76)—"No Questions Asked" (M-G). Satisfactory \$5,000. Last week, "Cavalry Scout" (Mono) and "Ghost Chasers" (Mono), \$4,500.

Radio City (Par) (4,000; 50-76)—"Show Boat" (M-G) (3d wk). Rates (Continued on page 24)

Ran All Way' Fairish 10G, L'ville; 'Boy' 6G, 2d

Louisville, Aug. 21.

First run pace is brisk this week, a result of cooler weather bringing patrons into the downtown district at night. Town has passed through a lengthy torrid spell. "Passage West" at the Rialto looks okay while "He Ran All The Way" at Loew's State is fairish. "Moonlight Bay" looks neat in second round at the Mary Anderson.

Estimates for This Week

Mary Anderson (People's) (1,200; 45-65)—"Moonlight Bay" (WB) (3d wk). Neat \$6,000. Last week, \$6,500.

Rialto (Fourth Avenue) (3,000; 45-65)—"Passage West" (Par), and "Bulldog and Lady" (Rep). Just okay \$11,000. Last week, "Alice In Wonderland" (RKO-Disney), \$12,000.

State (Loew's) (3,000; 45-65)—"Ran All Way" (UA) and Home Town Story" (M-G). Fairish \$10,000. Last week, "Law and Lady" (M-G) and "Night Into Morning" (M-G), \$8,000.

Strand (FA) (1,200; 45-65)—"Sealed Cargo" (RKO) and "Pistol Harvest" (RKO). Medium \$3,500. Last week, "Guy Who Came Back" (20th) and "Pier 23" (Lip), same.

'Iron Man' Smash \$12,000, Pitt Leader; 'Cyrano' 9G, 'Young' 15G, 'Samson' 11G

Pittsburgh, Aug. 21.

Cooler weather combined with solid product is telling an okay story this week. Best all-around session downtown in some time looms. "Rich, Young, Pretty" started off big at the Penn and figures to hold up while popular-price showings of "Samson and Delilah," at Warner, and "Cyrano" at Fulton, are both in the big dough, and may hold. World preem ballyhoo for "Iron Man" at Harris is paying off in spades, helped by a personal opening night of Jeff Chandler.

Estimates for This Week

Fulton (Shea) (1,700; 50-85)—"Cyrano" (UA). Campaign was aimed at masses and paying off, at strong \$9,000. Should mean holdover. Last week, "House Telegraph Hill" (20th) and "Oh, Susannah" (Rep), \$4,500.

Harris (Harris) (2,200; 50-85)—"Samson and Delilah" (Par). Looks like a sizzling \$11,000. May hold. Last week, "On Moonlight Bay" (WB) (2d wk), terrific \$7,500.

'My Boy' Boff in Buff, \$30,000; 'Continent' 12G

Buffalo, Aug. 21. The big news here this session is the terrific total being racked up by "That's My Boy" at the Century. It is far ahead of any other pic in the city, and seems sure of a holdover. "Lost Continent" is shaping surprisingly sturdy at Paramount but "Strictly Dishonorable" looks dull at the Buffalo.

Estimates for This Week

Buffalo (Loew's) (3,500; 40-70)—"Strictly Dishonorable" (M-G) and "Kind Lady" (M-G). Dull \$9,000. Last week, "Rich, Young, Pretty" (M-G) and "Painted Hills" (M-G) (5 days), oke \$7,800.

Paramount (Par) (3,000; 40-70)—"Lost Continent" (Lip) and "G. I. Jane" (Lip). Sturdy \$12,000. Last week, "Peking Express" (Par) and "Pier 23" (Lip), \$11,400.

Center (Par) (2,100; 40-70)—"Capt. Horatio Hornblower" (WB) (2d wk). Holding at \$8,500. Last week, great \$12,000.

Lafayette (Basil) (3,000; 40-70)—"Cattle Drive" (U) and "March Wooden Soldiers" (U). Fair \$9,500. Last week "Magic Face" (Col) and "Hurricane Island" (Col), \$8,000.

Century (20th Cent.) (3,000; 40-70)—"That's My Boy" (Par). Terrible \$30,000 or near. Last week, "Alice in Wonderland" (RKO-Disney) (2d wk), \$7,500.

Cyrano' Crisp

\$14,000, Toronto

Toronto, Aug. 21.

With Walt Disney's "Alice in Wonderland" still topping the town to big returns in second stanza, "Cyrano," first time here at pop prices, is current runner-up and close behind. Only other important newcomer is "He Ran All the Way." Other top films are holdovers, with "On Moonlight Bay" and "Teresa" maintaining hearty pace.

Estimates for This Week

Crest, Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (863; 1,059; 955; 470; 698; 694; 35-60)—"Never Trust Gambler" (Col) and "Sun Sets Dawn" (UA). Nice \$13,000. Last week, "Texas Rangers" (Col) and "China Corsair" (Col), \$15,000.

Eglington, Shea's (FP) (1,080; 2,386; 40-80)—"Moonlight Bay" (WB) (3d wk). Good \$13,000. Last week, \$17,500.

Hyland (Rank) (1,357; 50-80)—"Browning Version" (Indie) (15th wk). Still steady at \$4,500. Current week sets long-run record at this house.

Imperial (FP) (3,373; 40-80)—"Alice in Wonderland" (RKO-Disney) (2d wk). Still big \$16,500 and pacing town. Last week \$25,000.

Loew's (Loew's) (2,743; 40-70)—"Ran All Way" (UA). Good \$12,000. Last week, "Excuse My Dust" (M-G) (2d wk), \$8,000.

Metropolitan (Warner) (1,164; 44-74)—"Capt. Hornblow." (WB) (2d run). Fine \$6,000 for third week on F Street. Last week, "Moonlight Bay" (WB) (2d run), solid \$7,000.

Palace (Loew's) (2,370; 44-74)—"Frogmen" (20th) (2d wk). So-so \$9,000 for final 5 days, after disappointing \$18,000 last week.

Playhouse (Lopert) (485; 55-81)—"Women Without Names" (Indie). So-so \$4,500. Last week, "Tony Draws Horse" (Indie) (2d wk), \$3,500.

Warner (WB) (2,174; 44-74)—"That's My Boy" (Par). Skyrocketing to torrid \$27,500, after biggest opening day since 1944. Holds. Last week, "Capt. Horatio Hornblower" (WB) (2d wk), firm \$12,000.

'My Boy' Sockeroo \$14,000, K.C. Ace; 'Lovely' Mild 8G, 'Prince' Okay 15G

Key City Grosses

Estimated Total Gross

This week \$2,441,000

(Based on 26 cities, 211 theatres, chiefly first runs, including N. Y.)

Total Gross Same Week

Last Year \$2,356,000

(Based on 23 cities, and 173 theatres.)

My Boy' Record

\$27,500 in D. C.

Washington, Aug. 21.

Though holdovers are keeping down the sock takes of recent weeks, midtown exhibs continue happy. Brightest spot is the Warner, where "That's My Boy" is breaking all records for the company's showcase in recent years. Take would compare favorably even with the best of war years, since admission then was 90c. top, as compared today's 74c. "Belvedere Rings the Bell," at Loew's Capitol, with a vaude, Phelan, also is solid. Of the holdovers, "Alice in Wonderland," in its third session at RKO Keith's, is still above house average, thanks partly to two nights of theatre TV.

Estimates for This Week

Capitol (Loew's) (2,434; 44-90)—"Belvedere Rings Bell" (20th), plus vaude. Sturdy \$25,000. Last week, "Convict Lake" (20th) plus vaude topped by Les Paul and Mary Ford, whom \$32,000, even better than hoped.

Dupont (Lopert) (372; 50-85)—"Kon-Tiki" (RKO) (5th wk). Still strong at \$4,500 after \$5,000 last week.

Keith's (RKO) (1,939; 44-80)—"Alice in Wonderland" (RKO-Disney) (3d wk). Hefty \$13,000, with Louis-Bivins bout on TV at upped admissions and televised "Alice" contest helping. Last week, \$18,000. Holds again.

Metropolitan (Warner) (1,164; 44-74)—"Capt. Hornblow." (WB) (2d run). Fine \$6,000 for third week on F Street. Last week, "Moonlight Bay" (WB) (2d run), solid \$7,000.

Palace (Loew's) (2,370; 44-74)—"Frogmen" (20th) (2d wk). So-so \$9,000 for final 5 days, after disappointing \$18,000 last week.

Playhouse (Lopert) (485; 55-81)—"Women Without Names" (Indie). So-so \$4,500. Last week, "Tony Draws Horse" (Indie) (2d wk), \$3,500.

Warner (WB) (2,174; 44-74)—"That's My Boy" (Par). Skyrocketing to torrid \$27,500, after biggest opening day since 1944. Holds. Last week, "Capt. Horatio Hornblower" (WB) (2d wk), firm \$12,000.

Fenway (NET) (1,373; 40-85)—"Lost Continent" (Lip) and "G. I. Jane" (Lip). Only okay \$4,000. Last week, "Peking Express" (Par) and "Good Raiders" (Indie), same.

Memorial (RKO) (3,500; 40-85)—"Alice in Wonderland" (RKO-Disney) (3d wk). Near \$14,000 after one \$18,200 for second.

Metropolitan (NET) (4,367; 40-85)—"Capt. Horatio Hornblower"

(Continued on page 24)

Kansas City, Aug. 21.

Paramount has the edge this week with "That's My Boy" going to sock total and due for holdover. It is best money house has had in months. "Happy Go Lovely" looms modest at the Missouri. "Prince Whb Was Thief" is average in four Fox Midwest houses. Weather slacked off somewhat from torrid temperatures of last week.

Estimates for This Week

Kimo (Dickinson) (504; 75-99)—"Kon-Tiki" (RKO) (6th wk). Trim \$2,000. Last week, \$2,200.

Midland (Loew's) (3,500; 50-69)—"Lorna Doone" (Col) and "Texas Rangers" (Col). Light \$10,000. Last week, "Law and Lady" (M-G) and "Home Town Story" (M-G), \$11,000.

Missouri (RKO) (2,650; 50-75)—"Happy Go Lovely" (RKO) and "Tokyo File 212" (RKO). Medium \$8,000. Last week, "Alice in Wonderland" (RKO-Disney) (2d wk), fast \$10,000.

Paramount (Tri-States) (1,900; 50-69)—"That's My Boy" (Par). Off to fast start and sock \$14,000 looms, biggest here in many months. Will hold. Last week, "Moonlight Bay" (WB) (2d wk), \$7,000.

Plaza (Fox Midwest) (1,900; 45-55)—"The Inheritance" (Indie). Opened last Friday. Good \$3,000 on three showings daily for 5 days.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 200; 1,217; 50-75)—"Prince Who Was Thief" (U) and "Cavairy Scout" (Mono). Mild \$15,000. Last week, "Guy Who Came Back" (20th) and "Sword Monte Cristo" (20th), same.

Weather Boosts Boston; 'Continent' Okay 15G, 'Jungle' Hotsy 14,000

Boston, Aug. 21.

Miserable vacation weather is helping the majors this session with biz holding to fairly good levels for this time of year. "Capt. Horatio Hornblower" in 2nd stanza at Met continues okay while "Thunder on Hill," also on holdover at Astor, still sock. "Jungle Headhunters" at Boston, shilled by lobby display of shrunken heads and mechanical natives, is best in some time. "Siropco" at Orpheum and State shapes average. "Lost Continent" at Paramount and Fenway started strong, but slipped somewhat.

Estimates for This Week

Astor (B&Q) (1,200; 50-95)—"Thunder on Hill" (U) (2d wk). Expected to equal first week's sock \$13,000.

Boston (RKO) (3,200; 40-85)—"Jungle Headhunters" (RKO) and "Jungle of Chang" (Indie). Heading for nifty \$14,000. Last week, "Cattle Drive" (U) and "Without Fury" (Indie), \$7,000.

Exeter (Indie) (1,300; 55-80)—"Kon Tiki" (RKO) (7th wk). Shapes almost as strong as sixth week or \$3,000.

Fenway (NET) (1,373; 40-85)—"Lost Continent" (Lip) and "G. I. Jane" (Lip). Only okay \$4,000. Last week, "Peking Express" (Par) and "Good Raiders" (Indie), same.

Memorial (RKO) (3,500; 40-85)—"Alice in Wonderland" (RKO-Disney) (3d wk). Near \$14,000 after one \$18,200 for second.

Metropolitan (NET) (4,367; 40-85)—"Capt. Horatio Hornblower"

(Continued on page 24)

HORATIO' HEFTY 12G, PROV.; 'WHISTLE' 6½G

Providence, Aug. 21.

"Captain Horatio Hornblower" is leading the list at Majestic this week with fine session. RKO Albee is holding "Alice in Wonderland" for a third session. Loew's State is fair with "Teresa."

Estimates for This Week

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'Guy'-Shore Solid \$56,000 in Chi; 'Pickup' \$16,000, 'Leathernecks' Huge 35G; 'My Boy'-Vaude Lofty 51G, 2d

Chicago, Aug. 21.

Last week's covey of strong pix is being bolstered this week with more of the same. On sheer strength of films plus All-Star grid game and perfect weekend weather, downtowners for most part loom topnotch. The Chicago, with "Guy Who Came Back" plus Dinah Shore, Mr. Kitzel and Will Mastin Trio onstage, is pacing the pack with a solid \$56,000. "Pickup" and "Never Trust a Gambler" is nice \$16,000 at Grand. United Artists looks bright \$17,000 with "Strictly Dishonorable" and "14 Hours."

Woods, with "Fighting Leathernecks," is huge \$35,000. "That's My Boy" and vaude at Oriental is topping holdovers with lusty \$31,000 in second frame. Roosevelt warmer-over bill, "Peking Express" and "Two of a Kind," is fast \$14,000. Third week of "Alice in Wonderland" continues boff \$23,000 at Palace. "Horatio Hornblower" is strong \$19,000 in second week at State-Lake.

Estimates for This Week

Chicago (B&K) (3,900; 55-98) — "Guy Who Came Back" (20th) plus Dinah Shore, Mr. Kitzel and Will Mastin Trio onstage. Solid \$56,000. Last week, "Little Egypt" (U) and Billy Eckstine headlining (2d wk), smash \$48,000.

Grand (RKO) (1,200; 55-98) — "Pickup" (Col) and "Never Trust Gambler" (Col). Sturdy \$16,000. Last week, "Mark of Renegade" (U) and "Footlight Varieties" (RKO) (2d wk), \$8,000.

Oriental (Indie) (3,400; 98) — "That's My Boy" (Par) and vaude (2d wk). Loud \$31,000. Last week, terrific \$70,500.

Palace (RKO) (2,500; 55-98) — "Alice in Wonderland" (RKO-Disney) (3d wk). Strong \$23,000. Last week, \$30,000.

Roosevelt (B&K) (1,500; 55-98) — "Peking Express" (Par) and "Two of a Kind" (Col) (2d wk). Crisp \$14,000. Last week, \$19,000.

State-Lake (B&K) (2,700; 98) — "Horatio Hornblower" (WB) (2d wk). Husky \$19,000. Last week, \$25,000.

United Artists (B&K) (1,700; 55-98) — "Strictly Dishonorable" (M-G) and "14 Hours" (20th). Fancy \$17,000. Last week, "Bombardier" (RKO) and "China Sky" (RKO) (treasures), \$11,000.

Woods (Essaness) (1,073; 98) — "Fighting Leathernecks" (RKO). Giant \$35,000. Last week, "Frogmen" (20th) (5th wk), \$12,500.

World (Indie) (587; 80) — "Teresa" (M-G) (5th wk). Perking to nice \$4,000. Last week, \$3,500.

Ziegfeld (Lopert) (434; 98) — "Four Men in Jeep" (UA). Opens today (Tues.). Last week, "Tales of Hoffmann" (Indie) (17th wk), \$4,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetical admission prices, however, as indicated, include the U. S. amusement tax.

'Horatio' Wham \$25,000, Det.; 'Alice' Great 28G, 'Young' Rich With 17G

Detroit, Aug. 21.

"Capt. Horatio Hornblower" is blowing up the best biz in town this week at the Palms. Close behind is Disney's "Alice in Wonderland" which looks great at the Michigan. "Rich, Young and Pretty" is just that at the United Artists. "Belvedere Rings Bell" is disappointing total at the Fox. "Strictly Dishonorable" at the Adams is strictly slow.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95) — "Belvedere Rings Bell" (20th) and "Let's Go Navy" (Mono). Dull \$16,000. Last week, "Pickup" (Col) plus Duke Ellington and Ella Fitzgerald onstage, sharp \$42,000.

Michigan (United Detroit) (4,000; 70-95) — "Alice in Wonderland" (RKO-Disney). Strong \$28,000. Last week, "Moonlight Bay" (WB) and "Hurricane Island" (Col) (2d wk), \$12,000.

Palms (UD) (2,900; 70-95) — "Capt. Horatio Hornblower" (WB). Terrific \$25,000. Last week, "Warpath" (Par) and "Roadblock" (RKO), \$16,000.

Madison (UD) (1,800; 70-95) — "Cattle Drive" (U) and "Yes Sir, Mr. Bones" (Lip). Weak \$7,000. Last week, "Mark of Renegade" (U) and "Country Parson" (Indie), \$6,000.

United Artists (UA) (1,900; 70-95) — "Rich, Young, Pretty" (M-G) and "Tall Target" (M-G). Rich \$17,000. Last week, "Show Boat" (M-G) (6th wk), \$10,500.

Adams (Balaban) (1,700; 70-95) — "Strictly Dishonorable" (M-G) and "Kind Lady" (M-G). Poor \$7,000. Last week, "Cyrano" (RKO) (3d wk), \$5,000.

'Show' Lush at \$14,000, Seattle; 'Cyrano' 13G

Seattle, Aug. 21.

Swell run of "Show Boat" continues, with fifth stanza at Music Hall still big. "Alice in Wonderland" at 5th Avenue and "That's My Boy" at Paramount are other standout holdovers. Of the new fare, "Cyrano" is solid at Orpheum and "Meet Me After Show" is great at Coliseum.

Estimates for This Week

Coliseum (Evergreen) (1,877; 65-90) — "Meet Me After Show" (20th) and "Roadblock" (RKO). Great \$14,000. Last week, "Suicide Attack" (Indie) and "Beasts of East" (Indie) \$8,000.

5th Avenue (Evergreen) (2,349; 65-90) — "Alice in Wonderland" (RKO-Disney) (2d wk). Big \$11,000. Last week, \$16,800.

Liberty (Hamrick) (1,650; 65-90) — "Rich, Young, Pretty" (M-G) and "Kind Lady" (M-G) (2d wk). Good \$6,500, after big \$10,500 last week.

Music Box (Hamrick) (850; 65-90) — "Flame of Paris" (Indie) and "Girl from Tangier" (Indie). Modest \$3,500. Last week, "Jungle Headhunters" (RKO) and "Tokyo File 212" (RKO), oke \$4,000.

Music Hall (Hamrick) (2,200; 65-90) — "Show Boat" (M-G) and "Night Into Morning" (M-G) (5th wk). Still hot at \$7,500. Last week, \$10,700.

Orpheum (Hamrick) (2,600; 65-90) — "Cyrano" (UA) and "First Legion" (UA). Solid \$13,000 or near. Last week, "Moonlight Bay" (WB) and "Fugitive Lady" (Rep) (2d wk), solid \$8,600.

Paramount (Evergreen) (3,039; 65-90) — "That's My Boy" (Par) and "Man With Your Face" (UA) (2d wk). Great \$13,000 after terrific \$21,700 opener.

'MY BOY' SOCK \$12,500 IN OMAHA; 'LADY' 8G

Omaha, Oct. 21.

"That's My Boy" will top the town this week by healthy odds. The Orpheum is starting showings early in the morning to care for crowds with smash session in sight. Walt Disney's "Alice" is in its third week at the Brandeis. The Paramount's "Strictly Dishonorable" shapes barely okay. "Kind Lady" looks fairish at the Omaha.

Estimates for This Week

Orpheum (Tristates) (3,000; 16-70) — "That's My Boy" (Par) solo run looks sock \$12,500. Holds. Last week, "Comin' Round Mountain" (U) and "Operation Disaster" (U), good \$10,500.

Paramount (Tristates) (2,800; 16-70) — "Strictly Dishonorable" (M-G). Barely okay \$8,500. Last week, "Ft. Worth" (WB), \$10,000.

Omaha (Tristates) (2,100; 16-70) — "Kind Lady" (M-G) and "No Questions Asked" (M-G). Fairish \$8,000. Last week, "Folsom Prison" (WB) and "Smuggler's Gold" (Col), \$8,500.

State (Goldberg) (865; 25-75) — "Belvedere Rings Bell" (20th). Good \$4,000. Last week, "Man Who Came Back" (20th) and "Double Deal" (RKO), \$5,200.

Brandeis (RKO) (1,500; 35-70) — "Alice in Wonderland" (RKO-Disney) (3d wk). Holding at \$5,000. Last week, nice \$5,500.

'Show' Sturdy \$23,000, Philly

Philadelphia, Aug. 21.

Helped by heavy budget promotion campaign, "Capt. Horatio Hornblower" is shaping sock at the Mastbaum here this round. Warner sea film provided biggest splash in generally becalmed late summer doldrums although weekend was better than expected in several houses. "Meet Me After Show" broke fast at the Fox while "Oliver Twist" is heading for record at 500-seat World. "Mark of Renegade" looms above par at Stanton.

Estimates for This Week

Boyd (WB) (2,360; 50-99) — "Alice in Wonderland" (RKO-Disney) (3d wk). Good \$9,000. Last week, strong \$18,000.

Earle (WB) (2,700; 50-99) — "Peking Express" (Par). Oke \$12,000. Last week, "Francis To Races" (U), \$8,000.

Fox (20th) (2,250; 50-99) — "Meet Me After Show" (20th). Big \$23,000. Last week, "Belvedere Rings Bell" (20th) (2d wk), \$14,000.

Goldman (Goldman) (1,200; 50-99) — "Warpath" (Par) (2d wk). Off to \$8,500. Last week, fat \$16,000.

Mastbaum (WB) (4,360; 50-99) — "Capt. Horatio Hornblower" (WB). Sock \$30,000. Last week, "Moonlight Bay" (WB) (2d wk), dim \$13,000.

Midtown (Goldman) (1,000; 50-99) — "Law and Lady" (M-G) (2d wk). Slow \$5,000. Last week, \$11,000.

Randolph (Goldman) (2,500; 50-99) — "Show Boat" (M-G) (7th wk). Fine \$8,000. Last week, \$10,500.

Stanley (WB) (2,900; 50-99) — "That's My Boy" (Par) (5th wk). Trim \$12,000. Last week, tops at \$20,000.

Stanton (WB) (1,473; 50-99) — "Mark of Renegade" (U). Neat \$9,500. Last week, "Cattle Drive" (U), \$10,000.

Trans-Lux (T-L) (500; 50-99) — "Kind Lady" (M-G) (2d wk). Good \$4,500 after solid \$7,000.

World (G&S) (500; 50-99) — "Oliver Twist" (UA). Terrific \$8,000. Last week, "Paris Waltz" (Indie), \$3,200.

Midtown (Goldman) (1,000; 50-99) — "Law and Lady" (M-G) (2d wk). Slow \$5,000. Last week, \$11,000.

Randolph (Goldman) (2,500; 50-99) — "Show Boat" (M-G) (7th wk). Fine \$8,000. Last week, \$10,500.

Stanley (WB) (2,900; 50-99) — "That's My Boy" (Par) (5th wk). Trim \$12,000. Last week, tops at \$20,000.

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Midtown (Goldman) (1,000; 50-99) — "Law and Lady" (M-G) (2d wk). Slow \$5,000. Last week, \$11,000.

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World (G&S) (500; 50-99) — "Oliver Twist" (UA). Terrific \$8,000. Last week, "Paris Waltz" (Indie), \$3,200.

Midtown (Goldman) (1,000; 50-99) — "Law and Lady" (M-G) (2d wk). Slow \$5,000. Last week, \$11,000.

Randolph (Goldman) (2,500; 50-99) — "Show Boat" (M-G) (7th wk). Fine \$8,000. Last week, \$10,500.

Stanley (WB) (2,900; 50-99) — "That's My Boy" (Par) (5th wk). Trim \$12,000. Last week, tops at \$20,000.

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Midtown (Goldman) (1,000; 50-99) — "Law and Lady" (M-G) (2d wk). Slow \$5,000. Last week, \$11,000.

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"THE GREAT CARUSO"

GREAT!

"97% Will Recommend"



"SHOW BOAT"

GREATER!

"98% Will Recommend"



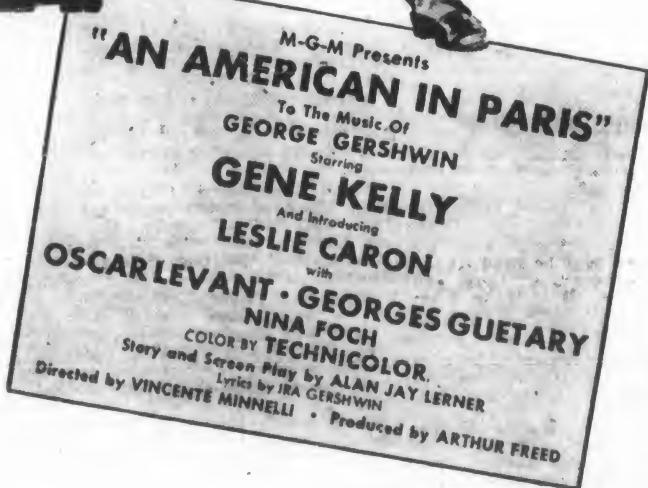
"AN AMERICAN IN PARIS"

GREATEST!

"98.1% Will Recommend"

Yes, the audience-reaction poll by Film Research Surveys gives "AN AMERICAN IN PARIS" the highest "Will Recommend" mark in the history of M-G-M musicals. A typical neighborhood audience at the Loew's 72nd Street Theatre Sneak Preview last week confirmed all the advance word-of-mouth about M-G-M's magnificent new Technicolor musical. This mighty attraction will have its World Premiere at Radio City Music Hall. Watch! Wait! Again M-G-M gives your industry something to be proud of!

TIP-OFF! Also screened at the Preview: "Car of Tomorrow" an M-G-M Technicolor cartoon short subject. A riot! Get it fast! Produced by Fred Quimby.



Berlin Gets RCA, CBS Tele, Via ECA Setup, After Myriad Headaches

By BILL CONLAN

Berlin, Aug. 14.

Television is the No. 1 topic here today, and there is a real reason why. Both Radio Corp. of America and Columbia Broadcasting System are in town to put on the biggest TV display outside of the U. S. Not only is it a giant demonstration, but also the complexities encountered are immense. Berlin is spread out for many miles. When RCA's Dick Hooper came in last week with 29 technicians, he discovered that it was quite a job to set up a transmitter and find suitable locations for some 100 video receivers. Every midnight the RCA people returned exhausted from the incidents and struggles they encountered in this quartered city.

Last night was the opening night of the demonstration. Only two hours prior to the start, the opening had been called off. It seems that the RCA antenna atop the city hall tower was also sharing the same spotlight with the Berlin police car radio frequency. When RCA started to test in the afternoon, the Berlin policecar system was thrown into chaos (there are 1,000,000 Communists attending a youth fest in the east sector, and all western units are on the alert). It was reported that every time RCA tested, Dick Hooper's face appeared on the windshield of each Berlin policecar. The U. S. company's reps finally talked the Berlin police into using another frequency.

2 Cameras Blew at RCA Show

During the demonstration two important cameras "blew" and the program was changed. A live show at Titania Palast was not put on until 10:30 p. m., and the TV films, which were used during the breakdown, were rather poor. A crowd of about 12,000 Berliners jammed the Stadtpark in front on the RCA stage. There were several Communist agitators who were sent into the crowd to start trouble, but the Berlin police took care of them promptly. By the time the live show was ready to start at Titania a lot of the Berliners had gone.

(Continued on page 18)

FRENCH CINEMA-BIZ DOWN 12% SINCE '46

Paris, Aug. 14.

Despite the absence of any TV in France worth mentioning, French cinema attendance is decreasing considerably. The 426,000,000 payees of 1946 have dwindled to 370,000,000 or a 12% drop. In Paris, where the gross take is about \$18,000,000 yearly, biz is off 25%. Lyons, with \$6,000,000 yearly gross, the drop in attendance is 21%.

France is not overseased: there are 5,145 houses with an average seating capacity of 500, meaning one seat per 16 inhabitants, as compared to one for 11 in Italy, and one for 12 for England.

French patrons made Sundays the most popular, take that day being 40% of the week. Saturday biz represents 20% of weeks total. Increase in attendance cannot be traced to prohibitive prices since they are 11 times less than the 1938 prices, while the average cost of living prices are 23 times higher. Shortage of funds in most families where the cost of living spiral has worked havoc, is blamed mostly for the biz decline.

BBC to Air Discussion On U.S.-British Policies

London, Aug. 21.

An Anglo-American transatlantic discussion on "How far should British and U. S. foreign policy be co-ordinated" is to be aired via the British Broadcasting Corp. on Thursday (23). It is to be a recorded program arranged in co-operation with the University of Chicago Round Table.

Two British politicos, who have been officially concerned with foreign policy, will debate with two members of the U. S. Senate about the causes and effects of the differences between British and American foreign policy. They will be Senator Edwin Johnson and Senator Karl E. Mundt, with R. A. Butler, a Conservative M.P., and Christopher Mayhew, a Labor M.P., putting on the British case.

2 U.S. Singers Set For 'Rainbow Square,' London

Two American singers, Martha King and Gloria Lane, are due in London this week to start rehearsals on a new British musical, tentatively titled "Rainbow Square," which is scheduled to open Sept. 27 at the Stoll. Prince Little production is budgeted at \$150,000.

A musical play set in present day Vienna, "Rainbow" is based on a book by Guy Bolton and Harold Purcell, the latter also contributing the lyrics with music composed by Robert Stoltz. Production is to be directed by Robert Nesbitt.

Among the British cast already linked for the show are Bruce Trent, Sonnie Hale, Alfred Marks and Vera Peers. Miss Lane appeared here last season in "The Consul," in which she previously sang on Broadway.

O'Brien Asks For Probe of NFFC

London, Aug. 14.

The granting of an additional credit of \$5,600,000 to the National Film Finance Corp., following an interview between Sir Hartley Shawcross, Board of Trade proxy, and Tom O'Brien, M.P., general secretary of National Assn. of Theatrical and Kine Employees, has been followed by a demand for an inquiry into the management of the NFFC.

In a letter to Shawcross, O'Brien declares the decision to provide the extra coin has been received with considerable satisfaction, but he considers it unwise to leave the matter there since a number of people are not happy about the NFFC affairs.

"Public funds," O'Brien wrote, "cannot be squandered on mental defectives on the one hand, who believe they are the heaven-sent geniuses of the producers' paradise, nor on the buckled brains of those who, on the other hand, have been found wanting. The BOT has the power to investigate the affairs of any company in any industry."

With the creation of the Eady Fund and the extra money for the NFFC, O'Brien believes there is a gleam of hope for the British film industry, with the possibility of reviving the interest of financial circles and private financiers.

As the industry cannot afford to take any more chances, however, O'Brien urges the BOT topper to call a conference of top film execs to hear whether the NFFC, in its present form, is best suited to do the job for which it was created and whether the present management is for the good of the industry as a whole. He also considers that his suggestion of an Anglo-American Film Negotiating Committee might be discussed at such a confab. Finally, O'Brien calls for a report from Shawcross on the promised talks with J. Arthur Rank on the future of Denham Studios.

Gates New Mono Topper In Europe, Gt. Britain

Shuffle of personnel in sales wing of Monogram International Corp. was announced by proxy Norton V. Ritchey last week. Bernard J. Gates sailed over the weekend for London where he will headquarter as supervisor for Great Britain and Europe. Gates, who previously was Latin American supervisor, also will continue to hold down that post. He replaces William Satori, who returns to U. S. for homeoffice assignment.

Unaffected by the switch are Clifford Dickinsin, Mono rep in London, and Ernest Wettstein in Paris. Both will stay in existing capacities.

Galindo New Mexico Studio Head

Mexico City, Aug. 14.

New director general of the Churubusco film studios here is Cesar Santos Galindo, veteran filmmaker. He succeeds Richard Tompkins, who resigned recently.

Muni in Rome for 'Milk'

Rome, Aug. 14.

Paul Muni has arrived to take over leading role in "A Bottle of Milk" film to be made in Italy starting Aug. 27. Film will be produced in Pisa and Leghorn. The Treenia studios, in Pisa, recently put in working order after not being used since the war, will be used for all interiors. Alberto Salvatore has arranged for financing the film via Italian and American sources, and will be production manager. Joe Losey came in from the U. S. to direct.

Ben Barzman's script concerns the adventures of a small boy sent to a store to buy a bottle of milk.

Talent Exec Paul Nathan Urges H'wood to Heed European Mkt. Demands

Hollywood, Aug. 21.

Europe is a great and imposing market for Hollywood, and producers here should attempt to meet its demands. Paul Nathan, talent and casting director for Hal Wallis, reported upon his return recently from a three-month survey abroad. Sent by the producer primarily to scout fresh talent, Nathan, during his European stay, was a close observer, and returned with many opinions pertinent to Hollywood production.

"In Europe, they're all movie fans. They'll cue up to see a good movie . . . and they're very interested in movie stars," Nathan observed. "Each country, of course, likes different kinds of stories . . . and different stars. But, generally, I'd say, they want sex and adventure . . . or musicals and comedies. And love stories. Beautiful love stories. Everywhere I went, this was a No. 1 request.

"They are not keen about problem stories . . . they have had enough problems of their own to solve. And they are a little tired of the American gangster film. Unless they are loaded with action, I don't think they want them. Westerns? Yes! A good western is appreciated all over Europe.

"I think any unusual foreign background interests them. Casting he's, too. They worship foreign players.

"Musicals are great all over Europe. They like the beautiful Technicolor and the pretty girls. And the American jitterbugs and music.

"Comedies, too, are popular all over Europe, but rather than the sharp-talk comic, they prefer the pantomime artist. They will see a Chaplin picture again and again, and Laurel and Hardy were playing in many first-run theatres . . .

(Continued on page 54)

old pictures that they had seen before, and would still stand in line to see again.

"They love pratfalls, pie-throwing type comedy. The dialog is

(Continued on page 18)

COWAN QUITS WILCOX TO PRODUCE INDIES

London, Aug. 14.

Maurice A. Cowan, for the last three years associated with Herbert Wilcox, is to turn independent on the completion of his current Wilcox-Neagle production, "Derby Day." As his first venture, Cowan has acquired film rights of R. C. Sheriff's "Home at Seven," for which he bid against U. S. interests.

Among other subjects lined up are "Where Was Wych Street?"; "It Had To Be You," based on "Les Femmes" which will probably be made as an Anglo-American musical; an original comedy, "Life Is Sweet," and a story about newspapermen.

Moore's BBC Musical Disk

London, Aug. 21.

Phil Moore taped a series of four musical programs for the British Broadcasting Corp. before he planned back to U. S. last weekend. They are to be aired during the peak program times on Sunday nights.

With chanteuse Dorothy Dandridge, Moore recently completed a four-week cabaret season at the Cafe de Paris. He may return in October for another literary engagement.

Other Foreign News
On Pages 16 and 18

Cool Weather Booms West End B.O.:

'No Highway' Stout \$15,000, 'Train'

10½G; Disney's 'Alice' \$13,700, 2d

London, Aug. 14.

The advent of the August holiday season coincided with the end of the warm spell to give the West End its best week in months. Biz this last stanza has been well ahead of average, and newcomers and holdovers benefited from this minor boxoffice boom. Indication of the sharp upturn is shown by the fact that "Alice in Wonderland" and "Law and the Lady," both did more in their second rounds than opening sessions.

Best newcomer was the 20th-Fox British-made, "No Highway," which got a rousing \$15,000 in its initial week at the Odeon, Leicester Square. Another soon new entry was WB's "Strangers on Train," which finished its opening stanza with a stout \$10,500 at the Warner. UA's "Sound of Fury" did a good \$6,700 in its second round at the London Pavilion stand, after opening to a powerful \$8,500.

Estimates for Last Week

Carlton (Par) (1,128; 70-\$1.70)—"Love Happy" (Monarch). Not helped by adverse notices, but did fair \$3,000 in first three days. In addition, "Tales of Hoffmann" (BL) (16th wk), big \$4,300.

Empire (M-G) (\$3,099; 55-\$1.70)—"Law and the Lady" (M-G) and stageshow (2d wk). Strong \$21,900 after opening week's \$19,000. To stay another fortnight, with "American in Paris" scheduled to follow on Aug. 26.

Gaumont (CMA) (1,500; 50-\$1.70)—"Chicago Masquerade" (GFD) and "Iron Man" (GFD) (2d wk). Shaping fair \$5,000 after average \$6,400 opening session. "Golden Horde" (GFD) and "Frances to Races" (GFD) opening Aug. 16.

Leicester Square Theatre (CMA) (1,753; 50-\$1.70)—"Alice in Wonderland" (RKO-Disney) (2d wk). Powerful \$13,700, and about \$500 ahead of opening week. Stays another week only because of advance release date. "The Frogmen" (20th) follows Aug. 16.

London Pavilion (UA) (1,217; 50-\$1.70)—"Sound of Fury" (UA) (2d wk). Very good \$6,700 after surprise \$8,500 opening round. "Murder, Inc." (WB) opens Aug. 17.

Odeon, Leicester Sq. (CMA) (2,200; 50-\$1.70)—"No Highway" (20th) (2d wk). Excellent \$8,500 or better for weekend after opening at fancy \$15,000. Stays at least one more round, with "Decision Before June" (20th) as next pic.

Odeon, Marble Arch (CMA) (2,200; 50-\$1.70)—"Man in White Suit" (GFD). Not quite up to hopes still good at \$9,500 or near. Continues for another two weeks.

Plaza (Par) (1,902) (70-\$1.70)—"Red Mountain" (Par) (2d wk). Nice \$7,000 or near, following good \$8,500 initial frame. Continues.

Rialto (LFP) (592; 50-\$1.30)—"Tales of Hoffmann" (BL). Opened second West End run here at strong \$2,000 in first three days, after four months at the Carlton. Stays on indef.

Warner (WB) (1,735; 50-\$1.70)—"Strangers on Train" (WB) (2d wk). Second weekend did pleasing \$5,800 after handsome \$10,500 initial week. Stays a third, with "Communist for FBI" (WB) beginning Aug. 23.

DANES TIGHTEN SCREWS ON U.S. DISTRIB COIN

Washington, Aug. 21.

Danish government has tightened the screws a little more on the amount of dollar remittances it is permitting for American films. For the current year, reports Nathan D. Golden, chief of the National Production Authority motion picture division, a total of about \$490,000 has been allotted for film dollar remittances; this is a reduction of \$42,000 below 1950.

"Only 90% of the 1951 quota," said Golden, "was allotted for immediate distribution, and the remaining 10% will be retained pending eventualities during the course of the year. Film rental receipts due United States producers in excess of these dollar remittances will continue to be blocked to the account of the producer. No proposal has been made yet for use of the blocked funds."

Tompkins is making a quick biz visit to N. Y. and Hollywood. His general manager successor has not yet been named.

W. German Take of 10 Top U. S. Pix Expected to Better 1950-By 50%

By GEORGE F. GAAL

Frankfurt, Aug. 14.

The total take of films of 10 top American producers is expected to increase 40-50% in the current calendar year as compared with 1950, according to Marc M. Spiegel, Motion Picture Assn. of America representative in Germany. Spiegel also believes that, with the west German government's most likely acceptance of a liberalized pix imports policy, western Germany may emerge as one of the major markets for the U. S. film biz on the Continent.

Reviewing the Yank industry's situation in Germany in 1950-51, and its expectations for the coming year, Spiegel told VARIETY that biz during the past season has been "quite good" but that it is expected to improve further in 1951-52. During the past year, grosses of the 10 major companies represented by MPAA was about \$9,500,000, of which approximately \$6,180,000 went for dubbing costs and distribution operational expenses. The remaining amount was almost covered by the convertibility guarantee.

Trade is expected to increase because of American films, popularity and the fact that western Germany has become signatory to the General Agreement on Trade and Tariffs at Torquay, England, this year. The GATT pact calls for elimination of present imports restrictions, while permitting a nominal screen quota of 27% if the German industry deems it necessary to have protection. Agreement goes into effect Oct. 1.

In the 1950-51 season, Spiegel continued, major efforts of MPAA, backed by the U. S. High Commission, were centered on fighting off certain industry and government attempts to introduce a legislative imports quota. This goal has been achieved even though there were difficulties in getting an adequate number of interim imports licenses. Nevertheless, after some eight months of continuous negotiations, an imports incease was effected.

MPAA received 140 licenses (15 for each company, except Monogram which got five), Society of Independent Motion Picture Producers received 20, and individual distributors received five, a total of 165, in the 1949-50 season. The total was 160, including 150 for MPAA (15 each per company) and 10 for SIMPP.

Spiegel emphasized that relations with German film industry and government circles today are excellent. With the liberalized imports policy in the coming season, Spiegel said, there is no real danger of the market being flooded because of the high dubbing costs. Before an imported black-and-white film can be shown, the average costs are in excess of \$23,800. Technicolor pix cost considerably more.

'THIEF' RATED ANOTHER 'ARSENIC' BY WEST END

London, Aug. 15.

Peter Cotes transferred his recent production of Dalton Trumbo's "The Biggest Thief in Town" from the New Boitons Theatre Club to the Duchess Theatre, Aug. 14. This macabre comedy, sharpened and commendably speeded up, was received with uproarious laughter and hailed as another "Arsenic and Old Lace."

Hartley Power repeats his superb performance of the opportunist mortician with Launce Marasch and Fred Johnson excellent foils as his bibulous friends. Ann Zane and Maurice Kaufman are a natural pair of lovers and Evelyn Roberts makes the most of his brief moments as the resuscitated corpse. Bright direction gives point to every line.

Toff Quits Southern Music

London, Aug. 14.

David Toff, for the last 12 years with Southern Music, where he held the post of general manager and director, resigned last week to start his own music publishing company.

The first song to be handled by the new company will be an American waltz, "Oh, Mafray, Marry Me." It will be followed by two or three British numbers.

Menuhin's Socko Draw In Japanese Concerts

Tokyo, Aug. 14.

Japanese longhair fans last week broke all b.o. records by buying up 13,000 tickets for a series of five concerts in Tokyo by Yehudi Menuhin within four hours after opening of advance sale. Violinist will play in Tokyo's Hibiya Hall latter part of September in a tour arranged by Asahi Shimbun, leading Tokyo newspaper. He also will appear in 15 other Nipponese cities.

Visit will be Menuhin's first to Japan, and he will also be the first internationally known concert celebrity to appear here since the end of the war. Violinist, however, is known among Japanese longhair fans through his recordings, which have been sold widely by Nipponese diskeries.

Yank Distrib Finally To Be Represented On British Films Council

London, Aug. 21.

The three-year resistance to American representation on the Cinematograph Films Council is about to end. Since 1948, when the new Council constitution was defined in the Films Act, major U. S. distributors, who had previously played an important part in the affairs of this government advisory panel, had been excluded, and only British industry types were granted representation.

Now, after continuous pressure from the industry, the Films Council has invited Sam Eckman, Jr., local Metro chief, to be one of the distrib representatives during the coming year. He will have as his distrib colleague Sir Arthur Jarratt, the British Lion topper. When the Board of Trade dropped the distributors' quota in the 1948 Films Act, it took the view that that ended the need for U. S. representation on the Films Council, and for three years remained unmoved by protests from various sections of the trade.

Among the functions of the Films Council is the responsibility of advising the BOT prexy each year on the quota percentage for British pix. Although the annual decision vitally affects the Hollywood industry, they have been denied the right of participating in the discussions. It is believed that this aspect of U. S. exclusion from the Council was one of a number of problems discussed off the record by members of the U. S. negotiating team during their recent confabs with the BOT.

Among the British members who will serve on the new Council starting October will be J. Arthur Rank and Sir Phillip Warter, the former repping the producers and the latter sitting as an exhib. Other exhibitor nominees are E. J. Hinge, treasurer of the Cinematograph Exhibs Assn., and Cecil Bernstein, of the Granada circuit. The two main labor reps again will be Tom O'Brien, M.P., and George H. Elvin.

Catholic Scribe Raps 'Go to Pictures' Drive

Dublin, Aug. 14.

A sharp rap is taken at publicity men and the current "Let's Go to the Pictures" campaign by T. J. M. Sheehy, film correspondent of Irish Catholic, religious weekly published here.

"The time has come, in this country at least, when posters saying 'Let's Go to the Pictures' fail to attract a single client," says Sheehy. "The time has also come when crazy publicity stunts or human-interest stories no longer interest the public. It is time the film trade awakened to the fact that the only thing which will help the boxoffice is a supply of good films."

Most exploitation in this country is on a restrained scale, but "Let's Go to the Pictures" campaign has been running single-sheet posters and bus bills on a country-wide basis for last two months. Campaign is conceded in trade to have concentrated interest on film biz during the normally slack summer period.

Discina Prexy to Paris

Norman Katz, head of Discina International Films, planes to Paris Aug. 26 to look at completed French product which he will distribute in the U. S.

While in Paris Katz will confer with Andre Pauvre, head of Discina production in Europe. He will also attend the Venice Film Festival.

59 Italian Films In Prod., New High

Rome, Aug. 14.

Italian film studios currently boast a record number of feature pictures in production in Italy, the 59 all being Italian or French-Italian. In previous years since the war there has been at least one American film made here, especially during the summer months.

This year saw Metro here for six weeks shooting on "When in Rome." Van Johnson starrer directed by Clarence M. Brown. However, all work here was on exteriors since interiors were done in Hollywood. Although this sounds as though the market would be flooded with Italian pix, it is not likely since few of the total number started before last June.

Perhaps the main reason for this is that Italian producers were waiting for the signing of the Ital-American trade pact (May 23) to see where they stood on distribution and other points of co-production as well as lire valuation on frozen assets.

The rise in cost of production was considerable during the last 12 to 18 months. Better and more equipment is available. While this added to the costs, the increase in prices of all commodities and personnel is partly to blame.

The pictures now in production in Rome are topped by Cine Cetta with 15, and Qitanus with nine.

Edinburgh Fest Defies Brit. Musicians Union Over N.Y. Philharmonic

Edinburgh, Aug. 14.

The Festival Society, governing body of the International Festival of Music and Drama, will defy the Musicians Union of Britain over the New York Philharmonic Symphony deadlock. A real royal was launched here following the musicians' union call to British orchestras to stop seven British Broadcasting Corp. airings by the N. Y. orch.

Ian Hunter, artistic director of the Edinburgh Festival, says he will not give in to threats. He has informed the British union that it will be a crippling blow to British prestige abroad to cancel the scheduled broadcasts by the New York organization. Hunter said that cancellation would also cause great hardship to the musicians' union own profession as well as being "a pretty poor reward" for all that the Edinburgh Festival has done for British music and musicians in the last four years.

The number of broadcasts by British orchestras this Festival will be nine against seven by the Philharmonic Symphony. The Festival Society say this is "by no means an unfair ratio at an international festival."

First N. Y. orch concert is set for Aug. 22.

Mex Producers Agree To 20%-70% Pay Tilts

Mexico City, Aug. 14.

Film producers proved they are not as hard up for coin as they asserted when their players, through the national actors union, demanded pay hikes of 35%-90%. They yielded to the demands more freely than the industry expected. Producers granted all players a pay boost of 20%-70% above the 1949 scales. Pact was inked for the producers by Jesus Grovas, head of the Mexican producers, and Jorge Negrete, film actor-singer, union secretary, for the performers.

Increases are for each production and off a per day basis. Lift of 20% is per production at the rate of \$1,150 for stars, \$800 for first supports and \$570 for second supporting roles. Daily scale was upped 70%.

New 50% Playing Time Law For Mex

Pix Causes U. S. Withdrawal Threat

Mexico City, Aug.

Campaign launched by the eight top U. S. film companies operating in Mexico against enactment of the film trade regulating law is slowing down. Slight cooling off began when Adolfo Ruiz Cortines, secretary of the interior, told the three reps of the distributors that enforcement of the law (set to start Aug. 6) is stayed until the new federal senate and congress get going Sept. 1. This is done to allow all who want to protest the law to do so formally. Leaving the case up to the new legislature was to allow enactment of any changes the government considers necessary.

Representatives for the U. S. majors are Arthur L. Brackett, Par's northern Latin America supervisor; Carlos Neibla, Metro manager; and Enrique Ziener, companies' attorney. Other five companies are RKO, 20th-Fox, Universal, Columbia and Republic, but 15 foreign firms are involved. The big eight U. S. dists have suspended bringing pix into the country until the law is clarified.

Law demands 30%-50% exhibition for Mexican films throughout Mexico; kills all showcasing (forbids any cinema to exclusively exhibit one company's product) and allows the government, through the national cinematographic board, to tell the theatres just which films they may or may not exhibit. Exhibitors disobeying the measure face penalties of fines, and extending up to expropriation of their houses.

That Yank distributors may drop Mexico as a market was hinted by Attorney Ziener.

Seek Equitable Distrib Basis

"If Hollywood can't operate on an equitable basis, perhaps it had better quit Mexico," he said.

He asserted that some cinemas here play Mexican pix more than 50% of total time. He termed the government plan to tell cinemas what they could screen "violation of the freedom of trade."

Niebla branded as false a printed story here that the U. S. will take reprisals against Mexican pix in the U. S. because of the law. Government data shows that of the 352 features imported last year, 280 came from the U. S. Niebla remarked that if foreign film companies quit Mexico, the cinemas will have very thin fare and "less business."

Mexican Producers Like Law

The Mexican Film Producers and Distributors Assn. bought newspaper ads to laud President Miguel Aleman and Ruiz Cortines upon the law.

Jesus Grovas, head of the association, and a top producer, stated:

"The American picture producers and distributors are unwarrantedly alarmed about this law because they haven't stopped to think that it doesn't precisely prejudice their interests nor that it is indispensable for the nourishment of the Mexican industry; also that it is much less drastic than others in force in certain American and European countries."

"Mexican pictures are taxed 15% in the U. S. but American films exhibited in Mexico are taxed barely 5%."

Briskin to Dub, Score

'Magic Face' on Coast

Vienna, Aug. 21.

Mort Briskin, indie who broke the ice for Yank pic production here in Vienna with "The Magic Face" in 1950, sails for U. S. Aug. 22 with his second Austrian production, "No Time for Flowers" in the can. He will confer in N. Y. with Columbia execs on "Magic Face" which Coli may release in September and then goes to the Coast for scoring, final cutting and dubbing of "Flowers."

"Flowers" stars Viveca Lindfors and Paul Christian. It was shot in eight weeks at Sievering (U. S. Zone) studios of Wien Film, Vienna with Don Siegel as director. It deals satirically with Communism in Czechoslovakia. State Department and U. S. Information Service officials who watched shooting have expressed unofficial enthusiasm for the theme of "Flowers." In addition to American principals, pic uses Austro-American cast including Ilka Windisch, Viennese beauty and Ludwig Stossel.

Valentino Disk on BBC Show

London, Aug. 21.

On the 25th anniversary of his death next Thursday (23), the voice of Rudolph Valentino will be heard singing in a British Broadcasting Corp. program, "Flim Time."

Valentino's recording of "El Recuerdo" and "The Eashmiri Song" will be aired on the program for the first time in this country.

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Soviets Seeking Yanks Films As Relief From Their Own Screen Fare

Vienna, Aug. 14.

In recent weeks Universal Film, local unit of Russia's Sovexportfilm, has been sounding out Vienna offices of U. S. studios outside the Motion Picture Export Assn. structure on possibility of rental or outright buy of a number of Yank features for distribution in the Russ zone of Austria and Germany and also possibly in satellite countries. Local State Department officials frown on a possib'e deal and have cabled Washington to pass this word on to film head offices. (Universal Film has no connection with Universal Pictures, with headquarters in N. Y.)

The Soviet objective is to fatten their heavily propaganda weighted skeds with some entertainment. Latter pix would be used in block-booking deals to force exhibs to take the Russki product in order to get even a few U. S. features. The plain fact is that without western fare, boxoffice trade in eastern zones is practically negligible. In spots like Budapest and Sofia, where big U. S. product formerly played long dates with top biz, theatres fill only when occasional Italian or French product is played to vary the sledge-hammered Soviet product.

In Austria's Soviet zone, western product is barred, but individual exhibitors often come to Vienna and personally carry a U. S. print back for a quick couple of days' showings before authorities crack down. They figure the fines are worth the boxoffice shot in the arm.

The only Red product even aimed in the direction of entertainment is made at the Wien Film Rosshugel studios by Austrian producers with Russ financing and close Soviet supervision. But even these releases have proved far inferior even to run-of-mill Hollywood product.

Charles Mayer Leaving MPEA in Japan Nov. 17; Harry Davis Succeeds

Tokyo, Aug. 14.

Charles Mayer, general manager of Central Motion Picture Exchange, Tokyo distributing outlet for Motion Picture Export Assn., will terminate his services with the MPEA on Nov. 17. Mayer probably will return to the U. S. after that date. He is leaving because the CMPE is folding in Japan this fall. He will be succeeded as CMPE topper by Harry Davis, now serving as Central's general sales manager. Agency's folding date is Dec. 31. U. S. majors, whose product has been released here by MPEA for over five years, will begin solo operations next Jan. 1.

Mayer, CMPE chief since the agency was established in March, 1946, is a veteran of the film biz in the Far East. Before the war he was 20th-Fox Far Eastern rep for a number of years, and served as officer in charge of the Army's Overseas Motion Picture Service in Gen. MacArthur's headquarters throughout the Pacific conflict. In the four-year trail from Brisbane to Okinawa, Mayer's GI operation reached a peak of 3,200 screenings nightly.

Rome's Colosseum To House Shows Once More

Rome, Aug. 17.

Rome's Colosseum, built in the first century by Emperor Flavius, will be used as concert hall, starting in September. This will be the first time the ancient amphitheater has been used as a theatre since the fall of the Roman Empire.

The Roman Organization for Musical Shows recently made the decision to use the Colosseum for symphony concerts after the conversion of two other historical monuments had been used for similar purposes—the Basilica of Massentius in the Roman Forum, which is used for concerts, and the Caracalla baths, now used for the Rome Opera Co. summer season.

The arena floor will be arranged to seat several thousand persons. Colosseum formerly held 70,000. Next year, there will be a full season arranged for the summer.

Swedish Crix For Once Agree 'Julie' Is Good

Stockholm, Aug. 14.

For the first time in many years all Swedish crix agreed on the merits of a Swedish picture, Sandrew-Bauman Film's "Miss Julie," which opened recently at the Grand here. The film's international success (awards in Cannes and Berlin and five weeks at a Paris cinema) may have influenced the reviewers. Swedish Communist daily, Ny Dag, was among crix who agreed that the pic is a success. This is unusual because Russia's Pravda knocked the film after its screening at the Cannes Film Festival.

"Miss Julie" stole attention from other good films which opened the same day, notably the Italian film, "Women Without Names."

Nathan Urges

Continued from page 15

hard to translate; thus the real reason for pantomime preference. We haven't released any of the Martin and Lewis comedies in Europe yet, but all of Europe seemed anxious to see the two zanies. They have read about them, heard about them, and now they want to see them.

"Paris is a real movie-fan type town. Along the Champs Elysees, there are at least a dozen new movies playing, and most of them have long lines in front of them for their evening shows.

"Pictures are mixed . . . American films, French, Italian, German. The point is, they want to see films. After weeks and weeks, they were still lining up to see 'Sunset Boulevard.'

"They are certainly interested in new people, too. They particularly like lush, sexy girls.

"The taste in male stars differs in each country. England, Denmark, Sweden are similar. They mainly like good actors. If a man has charm, is pleasant to watch, that's it. In France, they like their heroes rugged. Like Burt Lancaster, or Humphrey Bogart. But in Italy, they aren't as keen for rugged men as they are for attractive men. Like Tyrone Power or Robert Taylor. Not that these men aren't rugged, but they like a handsome face to go with it.

Italians Like Love Stories

"The Italians, in particular, like love stories. They like to see pretty people making love. And they also like to see tragedies. They like to see suffering, at least for a few reels.

"In Italy, I saw film on two girls that I was very impressed with. Upon further checking, I discovered that both girls were in Hollywood. One, Pier Angeli, had already signed a term contract with Metro. The other, Franca Faldini, was appearing in an Italian movie, 'Black Magic,' but at the moment was visiting Hollywood. I cabled my boss, Hal Wallis, who immediately tracked her down, tested and signed her.

"In France, I wasn't that successful. I won't reveal the young lady's name, since I'm still hoping we'll sign her.

"In England, the leads aren't as important as are the characters. I think they have the finest character actors in the world, and I'm hoping that we can find right spots for some of them in our future productions.

"Otherwise, I found that business was good. Everybody is looking forward to it being even better this fall and winter."

Aussie Actor in Title Role of 'King of Scots'

Dunfermline, Aug. 14.

Australian-born actor John McCalum will have the role of Scots king in new play, "The King of Scots," preemng in Dunfermline Abbey, Aug. 20. His wife, British film actress Google Withers, will accompany him but will not be in the play.

Robert Kemp wrote the play in verse, chiefly to help the actors in their battle against the Abbey acoustics.

Edinburgh's Big Screen TV

Edinburgh, Aug. 14.

Big screen television was used for the first time here when the Duke of Edinburgh, opening the British Association conference, was televised on to a screen a half mile away at an overflow meeting. The demonstration was carried out by Cinema Television Ltd., a subsid of the J. Arthur Rank Organization. Two cameras picked up the proceedings and maintained a changing series of long, medium and close-up shots.

Technicians say the resulting pictures, seen by an audience of 2,500 were even better than those appearing at the Festival of Britain South Bank Telecinema in London.

Bid For Sabbath Pix Stirs Aussies

Sydney, Aug. 14.

Bid by Hilda Hattam, indie film operator of Surry Hills, industrial nabe centre, to open her 1,120-seater Premier on Sundays has brought down the ire of the Theatrical Employees Union (controllers of projectionists, ushers, etc.), many independent exhibtors and church leaders. Miss Hattam already has a permit to open on Sabbaths, granted by New South Wales Chief Secretary Clive Evatt, in charge of all cinemas and theatres in this zone.

Understood that product for Miss Hattam was okayed by Columbia via newly-appointed chief Leroy Brauer, who has openly expressed his approval of Sunday playdates. Brauer favors seven-day cinema operation here. Still unknown whether the other major distribs will make a play for Sabbath operations because of the likelihood of an all-out battle with the Independent Exhibitors Assn., the unions and the church.

Miss Hattam pointed out that since bank nights, dancing and various other indoor entertainments obtain high Sabbath revenue, there should be no further objection to opening cinemas on Sundays.

In Perth, western Australia, Sabbath film shows have had the okay for a long time via silver coin offerings. Recently the government okayed Sunday dates at regular admissions in four key spots. Whether or not Sunday openings are to become general both here and in Perth remains to be seen. Insiders feel that union pressure may prove too strong for the distribs to buck.

Form Mexican Indie Film Exhibitor Unit

Mexico City, Aug. 14.

Mexican independent pic exhibition here is to be pushed and expanded by Impulsora de Cine Independiente, a society being formed by Gen. Abelardo L. Rodriguez, ex-President of Mexico, who heads Credito Cinematografico Mexicano, semi-official film financing unit, and a combo of indie exhibitors. Impulsora will have \$2,310,000 capitalization, and plans a \$34,600,000 investment in building. It will lease or cooperatively operate cinemas in places which either lack film fare or where entertainment is under par.

Current London Shows

(Figures show weeks of run)

London, Aug. 21.

"Anthony" - Caesar," St. Jas. (16). "Blue for Boy," Majesty's (38). "Carousel," Drury Lane (63). "Fancy Free," Pr. Wales (15). "Folies Bergere," Hipp. (24). "Gay's the Word," Saville (27). "Hollow," Fortune (12). "House in Order," New (7). "Intimate Relations," Strand (4). "King's Rhapsody," Palace (100). "Kiss Me, Kate," Coliseum (24). "Knight's Madn'sa," Vic. Pal (75). "Latin Quarter," Casino (24). "Little Hut," Lyric (52). "London Melody," Empress (12). "Love 4 Colonels," W'ndh'm (14). "Man & Sup'r'mn," Prince's (27). "Penny Plain," St. Mart (8). "Reluctant Heroes," Wh'th. (49). "Ring Round Moon," Globe (73). "Seaturtis Sorrento," Apollo (62). "Take It From Us," Adelphi (42). "Three Sisters," Aldwych (17). "To D'rthy a Son," Garrick (39). "Waters of Moon," H'ym'kt (17). "Who Is Sylvia," Criterion (38). "Who Goes There?" York (21). "Wife's Lodger," Comedy (5). "Winter's Tale," Phoenix (8).

Henri Jeanson Starts Something With Blast Vs. All Pix Festivals

Paris, Aug. 21.

Metro Forced to Drop Upped Scale on 'Mines'

Rio de Janeiro, Aug. 21.

After raising admission prices to 10 cruzeiros (about 53¢) for showing of "King Solomon's Mines," which opened here July 26, Metro theatres had to drop them again last week to the original price of seven cruzeiros, 70 centavos, by order of the district federal court.

Theatre admission prices in Brazil are controlled by the Comissao Central de Precos of each state. Following the example of Paramount's distributors, who were granted permission by the CCP to raise their prices for "Samson and Delilah," on the grounds that the picture had a higher entertainment value and in view of high production costs, Metro applied to a local board of CCP and were likewise granted permission to charge for "Solomon's Mines," on the same basis.

A newspaper reporter here, already steamed over the case of "Samson and Delilah," started after Metro. With the assistance of an ambitious lawyer, he got the case forced into court before Judge Darcie Ribeiro. The judge's decision was that Metro would have to drop its prices again.

Berlin Gets

Continued from page 15

home, which was fortunate, since the reception from Titania, two miles away, was very poor. The picture came in quite streaky.

The RCA microwave plate hangs near the top of the City Hall tower. The RCA initials can be seen for blocks. The tower also houses the famed freedom bell, dedicated by General Clay last year. When it was decided to erect the antenna there last week, apparently everyone was informed except the City Hall custodian. The RCA people got to the building after closing hours, and the janitor refused to let them in. It took 20 phone calls from various officials before the janitor was convinced that it wasn't a Communist conspiracy. The antenna, by the way, weighs 800 pounds, and men had to lug it part of the way up some very narrow stairs to a spot where a hoist could be used.

CBS Used Closed Circuit

The CBS people did not encounter as many problems because operating on a closed circuit for its color demonstration. Its display, consisting of eight receivers, is located in the former British building at the Funkturn Exposition grounds. The first hour of the opening show was exclusively for the press and invited guests. All went well except for the normal distortions and off-color flareups until the general public was invited in. Then the color system broke down and was out for about an hour.

The CBS show consisted of an introductory statement by Howard P. Jones, State Department chief in Berlin. Jones used no makeup resulting in a magnification of red lips and a distorted face. The brilliant blue background drop and the red and orange balloons came through as pastels. General comments, however, were very favorable. Fred Taylor, director of Radio RIAS (Radio in American Sector), took over as emcee when it was discovered that nobody had been appointed for this job. Taylor did swell job. Other acts included a small band combo, a blonde singer (who came in nicely until the camera got too close to her, producing a skeleton effect on the screen) and a dance team.

Special credit for the television demonstration must be given to Economic Cooperation Administration's info chief in Washington, Robert Mullin, who masterminded the promotion. Dr. Peter Goldmark, of CBS, and Dick Hooper, of RCA, have done a fine job, as have Elmer Cox, Berlin TV project chief here; Toby Rodes, ECA trouble-shooter, and all the engineers who volunteered to come here.

A \$6,000 suit against scenarist Henri Jeanson capped the wordy exchange this week between him and the French film world, with local attorneys getting new conceptions about the rights of scenarists in the disposition of their films. Jeanson started the fireworks last week when, as scenarist for two ("Le Garcon Sauvage" and "Barbe Bleu") of the three French entries in the Venice Film Festival, he demanded that the two films be withdrawn as a general protest against pix festivals.

However, the first suit for damages came from Edouard Deschambe, producer of "Barbe-Bleu." Jeanson's threatened suit to control the disposition of the films is just a threat so far.

After Jeanson's public damning of festivals and demands for control of films, director Jean Delannoy denied that he agreed with Jeanson in trying to withdraw "Sauvage" from Venice. The pic was entered as far as he was concerned. Fellow-scenarist Andre-Paul Antoine also questioned Jeanson's authority to speak for "Barbe-Bleu" as to the Venice showing.

Jeanson crossed swords with cinema critic Louis Chauvet of Le Figaro because he denounced Jeanson as "capricious." He charged Chauvet with collusion in the Venice selections of 1950. Jeanson fired another salvo at Antoine, claiming to have saved a hackneyed script.

Scenarist Antoine did not accept this lying down and claimed Jeanson had reversed the characters and that he, Antoine, was mainly responsible for the script.

The only neutral in the verbal battle is Director Delannoy, who ran afoul of the Venice Festival last year with his film, "Dieu A Besoin Des Hommes." He explained that he agreed fundamentally with Jeanson's attitude toward festivals and the rights of authors to control their pix scripts. But he is not trying to pull "Sauvage" out of the Venice Fete.

London Film Notes

London, Aug. 14.

Row going on for several months between ABPC and Anthony Asquith, with both claiming rights to film Oscar Wilde's classic "The Importance of Being Earnest," has finally been adjusted, with Asquith winning out. Pic's cast will be headed by Michael Redgrave, Edith Evans, Nigel Patrick, Margaret Rutherford and Joan Greenwood, with shooting at Pinewood studios to start in October. Film will have a J. Arthur Rank release. . . . Flora Robson, currently starring in H. M. Tennent's "The Winter's Tale," at Phoenix Theatre, is latest addition to Raymond Stross's film "Tall Headlines." Pic will be released by Grand National Pictures, with shooting to start late this month at Walton Studios, with Terence Young to direct.

Group Three, Ltd., government-sponsored film company, to do next pic titled, "Nothing To Lose," with shooting to start early in September, at Southall Studios. It is to be produced by Herbert Mason, with Lewis Gilbert directing. . . . Top roles in Arnold Bennett's classic, "The Card" go to Alec Guinness, Glynis Johns, Valerie Hobson, Petula Clark and Edward Chapman. Shooting starts late in September at Pinewood studios. Ronald Neame to produce, with J. Arthur Rank releasing.

Shows in Australia

(Week ending Aug. 15.)

SYDNEY

"Worm's Eye View" (Williamson), Royal.

"Private Lives" (Williamson-Fuller), Palace.

"Ice Follies" (Tivoli), Tivoli.

"Franquin" (Hypnotist) (Williamson), Empire.

"Beyond the Horizon" (Fritton), Independent.

MELBOURNE

"Brigadoon" (Williamson), His Majesty's.

"Bell, Book and Candle" (Williamson), Comedy.

"Ches Paree" (Tivoli), Tivoli.

"See How They Run" (Carroll), Princess.

BRISBANE

"Pirates of Penzance" (Williamson), His Majesty's.

JAY EMANUEL THEATRES
246-48 NORTH CLARION STREET
PHILADELPHIA 7, PA.

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August 15, 1951

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Mr. A. W. Schwalberg
Paramount Film Distributing Corp.
1501 Broadway
New York 18, N. Y.

My dear Al:

When I screened "ACE IN THE HOLE" I felt that you had a truly great motion picture and I did not hesitate to tell you so. I also told you that "ACE IN THE HOLE" was a showman's picture and, I am sure, you will recall how I urged you to move very slowly and to test various approaches in presenting it to the public.

I played the picture in my theatres in Reading and in Harrisburg under the title "ACE IN THE HOLE". I personally supervised the campaign in each city to make certain it was proper and adequate. I also checked the comments of our patrons. The result can be summed up briefly. The people who came to see the picture enjoyed it immensely but the picture did not roll up the gross to which I felt it was entitled.

A survey of our regular patrons indicated that too many of them were confused by the title "ACE IN THE HOLE". Some thought it was a picture about gambling, others thought it was a picture about hoodlum gangsters, and still others, particularly women, had no idea at all about what the phrase, "ACE IN THE HOLE" meant.

I told you all my doubts about the title and expressed the belief that the title "THE BIG CARNIVAL" which you had used as a working title was a much, much better one.

I HAVE JUST RECEIVED THE REPORTS OF THE ENGAGEMENTS UNDER THE TITLE "THE BIG CARNIVAL" AND I AM VERY MUCH IMPRESSED WITH THE WONDERFUL BOXOFFICE RESULTS. I AM SO HAPPY, AL, THAT I AM NOT EVEN GOING TO SAY "I TOLD YOU SO".

With kindest personal regards.

Sincerely yours,


JAY EMANUEL

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in business in

100 Main St. — Norwich, Conn.

All UA Mgrs. Due At Chi Sales Meets

All United Artists division, district and branch managers will participate in a series of four sales meetings beginning in Chicago on Saturday (24), for discussions of upcoming product, campaigns, sales policies and economic operations.

William J. Heineman, distribution v.p.; Max E. Youngstein, ad-pub v.p., and sales manager Bernard Kranze will conduct the convives, which will be attended by the field personnel in each respective general territory. They've set a whirlwind tour for themselves, covering the country in less than a week.

Following the Chi meeting, the trio of h.o. execs will continue on to San Francisco for a confab on Monday, to New Orleans Wednesday (29) and back to N. Y. for a Waldorf-Astoria huddle the next day, Thursday.

Western division head Milton Cohen will sit in on the Chi meeting, western district head Jim Velde will participate in the S. F. meet, and eastern division topper Nat Nathanson will join the N. Y. conference.

Among the specific items on the agenda is preparation for a national sales drive which UA will get underway in early October.

1st-Run Clearance

Continued from page 3

cult to find enough stories which lend themselves to motion picture treatment. The feverish competitive bidding by studios for "best-sellers," the use of historical incidents as a source of inspiration, the attempts to dramatize momentary topics of discussion—all are indicative of the problem which a demand for a greater number of pictures might create.

"The first-run establishes a picture. The advertising for it is intense over the first-run area. The income from first-run is highest, after which the law of diminishing returns begins to work. At times, the rental for a subsequent run is less than the cost of a print. The staggered release plan helps the distributor, who benefits by the prestige established for the picture by preceding runs. It also enables a larger number of persons to see a picture at a price within their reach, as the later showings are in theatres in the lower price range. So, on the whole, the plan protects the producer and the distributor as well as the public."

Clearances Value

Discussing the 21-day clearances for pictures in certain areas, Judge Yankwich quoted previous definitions by the Supreme Court: "Clearances are designed to protect a particular run of a film against a subsequent run. They are designed in part to protect the value of the license which is granted." Continuing on that subject the jurist said:

"The nature of the product with which motion picture distributors and exhibitors deal is such as to require the regulation of the manner of exhibition. It would be economically unwise, even if feasible, to throw the product on the market on the same day in all the thousands of theatres in the United States, or even in a theatre-going area like Los Angeles. The average minimum number of prints for a feature picture is 280, the maximum is 400. These must serve 15,000 accounts. For the Los Angeles area, 12 prints are reserved, which number, after the 21-day playoff, is increased to 30. The minimum cost of a print is \$165. So preference must be given to certain theatres. And to make such preference effective, the exhibition of pictures at other theatres must be limited to a lapsed period after exhibition of the picture at first-run theatres."

All these factors warrant the conclusion that the system of runs and clearances as it functions now in the Los Angeles district is not only necessary, but it is also, in all respects, a reasonable attempt to solve a difficult and exacting problem."

Defendants in the action were Paramount Pictures, Loew's, Inc., RKO-Radio Pictures, Universal Pictures, Inc., United Artists Corp., 20th Century-Fox Film Corp., National Theatres Corp. and Fox West Coast Theatres Corp.

Levy Raps

Continued from page 7

systems of licensing product. The burden lies with distribution, not with exhibition, to formulate such systems."

Cites Example

Levy said that the recent Windsor-Walbrook decision (U. S. Circuit Court of Appeals, District of Maryland, 1951) offers one opportunity to distributors to depart from the "viciousness of competitive bidding when not requested by exhibitors."

This decision, Levy explained, ruled that distributors must act independently and not jointly in conspiracy, and in selecting one customer against another the distributor must be actuated, as stated by the District Court, "by the ordinary business motives of making more money from pictures from an established customer owning a larger and more productive theatre."

"If the distributors refuse to follow this decision, but seek competitive bidding, the conclusion of bad faith in inescapable," Levy said.

He also pointed out the Milgram case (U. S. District Court, Eastern Pennsylvania, 1950) in which a drive-in theatre sought first-runs as against conventional theatres. The court held that the distributor should not have refused the privilege and ordered it granted. This decision was appealed and a U. S. Circuit Court decision is awaited.

Levy concluded: "Distributors in many instances have turned to the Windsor-Walbrook decision where they wish to select their own customers and to the Milgram decision where they wish to employ competitive bidding."

A great opportunity presents itself to distributors: (1) to use competitive bidding only where it is wanted and requested by exhibitors, and (2) only where, in good faith, it is believed that it alone will avoid litigation."

Theatre TV

Continued from page 3

atre TV. Because the bout itself was dull for most of the 10-round distance, the audience reaction was negligible. Fans woke up shouting, though, in the torrid 10th, when Louis almost scored the anticipated k.o. He won on a unanimous decision.

In-and-Out Biz

Broadway Warner and Paramount, as well as the RKO Fordham in the Bronx, reported SRO biz. Same held true for the Tivoli, Chicago, while the RKO Palace, Cleveland, and the Lincoln, Philly, were filled almost to capacity. But such previously top-grossing houses as the Stanley, Philly, and Fabian's Palace, Albany, were only about a third to one-half filled. In Albany the house had boosted its ticket tab to \$1 from the 74¢ charged for the three previous fights, and also was playing Walt Disney's "Alice In Wonderland" for the ninth day, which might have affected the take adversely.

Philly attributed the haziness of the pictures received in both houses to faulty line connections of American Telephone & Telegraph. On the basis of the quality recorded at the Broadway Warner, which was utilizing its RCA instantaneous projection unit for the first time, however, the technical quality was standout. Engineers managing the unit compensated for the few poorly delineated frames by stepping up the contrast, and the images were so clear that closeups of the boxers' faces as they sat in their corners between rounds clearly showed the beads of sweat.

Pickup was made by an ABC crew, working with WBAL-TV, Balto. They used three cameras and scored particularly with one lens set at canvas-level in a corner of the ring. This camera shot up at the boxers, providing excellent views of the action in that part of the arena. Director, however, several times kept the camera on the air after the action had shifted away, and the resultant loss of definition was n.s.g. Bill Corum, who called the blow-by-blow, displayed his acknowledged knowhow about boxing, but too often brought in extraneous comments, which elicited hoots from the audience. He also emphasized Louis' work in the ring more than the ex-champ merited on the basis of his showing.

Stal.

Release Breakdown

Following is a company by company breakdown of releases for the last six months of 1951, as compared to the similar period of 1950:

	1951 (July-Dec.)	1950 (July-Dec.)
Col.	25	27
ELC	—	30
Metro	23	20
Mono	19	20
Par	15	11
RKO	25	17
Rep.	21*	21
20th	20	16
UA	20	12
Universal	18	17
Warners	14	14
Total	200	205

* Estimated.

W-K TO ROLL NINE MORE PIX BEFORE YEAR'S END

Hollywood, Aug. 21.

Howard Hughes approved starting dates for nine Wald-Krasna pictures before the end of the current year at RKO. Schedule for the last four months of 1951 calls for two productions, "Clash by Night" and "Cowpokes," to start simultaneously Sept. 15.

"Size 12" and "The USO Story" start Oct. 15. "High Heels" gets under way Nov. 1 and "I Married a Woman" Nov. 15. December program starts on the first of the month with "Exclusive Model," followed by "Strike a Match" and "Pilate's Wife" on the 15th.

Continued from page 3

swing in the RKO release slate. In disclosing last week that his company will release 36 major features in the '51-'52 season, proxy Ned Depinet also noted that 18 of these pix are to be funnelled from now until the end of the year. Number of the films were lifted from the firm's sizable backlog.

UA's present release volume, which is the greatest ever achieved in the history of the company, was partly inherited from product acquired in its ELC takeover, as well as stemming from a necessity to corral as many indie pictures as possible to maintain weekly billings.

In keeping with the trend toward more and more pix in the release hopper, are the recent product announcements of Metro and Columbia for the '51-'52 season. Metro will make a minimum of 40 pictures in the next 12 months, production chief Dore Schary revealed last week, of which half will be in color.

Columbia will have its strongest program of pictures within any single year, declared general sales manager Abe Montague at the firm's annual sales conclave held in Chicago early this month. Product lineup includes some 45 features, of which 20 will be supplied by independent producers.

Metro will hit its peak production activity of the year this month, with four pictures now before the cameras and four more scheduled to start before Aug. 31. Rash of filmmaking at the Culver City lot, as well as at other studios, is basically motivated by the companies' effort to bring down per-picture overhead.

Moreover, shorter runs at key theatres throughout the country leads to a drastic need for more films. However, trade observers emphasize that if the boxoffice continues to rise to perhaps the levels of 1947 or even '48, the trend toward increased production may be reversed.

Benagoss Prods.

Continued from page 7

Rogers Benjamin, accompanied her on the trip back from France. Already earmarked for United Artists distribution, "Glove" is now being edited and scored.

Reports that William Auten had recently withdrawn as Benagoss head were confirmed by Miss Gossler. After a "difference of views" developed, she said, he resigned. Benjamin then moved over from board chairman to assume the presidency. Meantime, no stars have been signed for "Moneyman" nor has a director been set. A period story, it's to be lensed in France.

Inside Stuff—Pictures

They had a film premiere in Mt. Clemens, near Detroit, last week. It was a real Hollywood production, with the heroine a town. Film is titled "The Mt. Clemens Story." The 15-minute pic, filmed by Jerry Fairbanks Co., is designed for theatres, television and club showings.

The film shows how Mt. Clemens gets along with a "jet-age" neighbor—the Selfridge Air Force Base. Using Mt. Clemens' citizens and Air Force men, the film shows how each helps the other. One sequence shows dances held in the recreation centre for servicemen. Another shows the Selfridge air-rescue service rescuing four Mt. Clemens residents whose sailboat had overturned in a nearby lake.

The idea for the film originated about a year ago when Benjamin Sternberg, area representative of the President's Committee for Religion and Welfare in the Armed Forces, visited Mt. Clemens, and the Mt. Clemens Military-Community Relations Committee was subsequently formed. Their hospitality to airmen brought about Air Force interest in doing the film. Among those who attended the premiere was Gen. Hoyt S. Vandenberg, Air Force chief.

Trade finds considerably refreshing an appraisal of Hollywood recently made by Alistair Cooke over the British Broadcasting Corp. Far from using the U. S. film industry as a whipping boy, the commentator praised American producers for making provocative pictures and tossed encomiums at Hollywood's writers, directors, technicians and sundry other manpower.

"In the last three years," said Cooke, "Hollywood has made more moving films about some of the social and racial dilemmas of American life than it made all through the 1930s, which some folk tend to look back on as the golden age of courage and praiseworthy building. And who makes these films? Some isolated colony of double-domed thinkers who would shudder at being part of Hollywood? No! No! They are people who can in their day make inferior films, too, who are paid by results. . . . Let us then salute these men like Joe Mankiewicz, and Jerry Wald, and John Huston, and Hal Wallis, and Fred Zinnemann, and Billy Wilder and Charles Brackett."

Stake of local merchants in the business done by film theatres in their community is pointed up in the current bulletin of the Allied Theatre Owners of Indiana. Large influx of mothers totting their kids into Walt Disney's "Alice In Wonderland" at the Indiana Theatre, Indianapolis, gave a tremendous upsurge in patronage to Block's department store, nearby, ATOI reported.

Declaring that business men were shortsighted to do any gloating over published reports that TV was keeping people away from pix, ATOI bulletin adds: "People who don't leave their parlors also don't eat in restaurants, buy gasoline or wear our shoe leather. The truth of this was well borne out in Indianapolis this past week. The unusual number of mothers and their children in the downtown stores was very obvious. Our reporter was so impressed that he stood on the corner of Illinois and Washington for 20 minutes watching the mamas and their youngsters coming out of the Indiana and going into Block's department store."

Final public hearings of the Senate Crime Investigating Committee held in Washington last week disclosed that Abner (Longy) Zwillman, an ex-bootlegger and North Jersey racketeer, had small investments in two films released by United Artists in 1945. Jules Endler, a banker and stockholder in several picture companies, testified that Zwillman had a 6% interest along with attorney Arthur Garfield Hays, his trustee, in a Fred Allen starrer, "It's In the Bag."

Zwillman's profit on "Bag" was around \$12,000, Endler recalled. The witness also testified that the racketeer held a 25% interest in "Guest Wife," which starred Claudette Colbert and Don Ameche. This investment also resulted in a profit. Both "Bag" and "Wife" were produced by Jack H. Skirball. Sen. Herbert O'Connor (Dem., Md.) of the committee emphasized, however, that the stars who appeared in the pair of pix were unaware of who financed the ventures. Zwillman, incidentally, has refused to answer a committee subpoena.

Screen credits for Cecil B. DeMille's "The Greatest Show on Earth" are as long as a circus parade. After the Paramount trademark, the producer and the title, come five stars, all in big letters. They are Betty Hutton, Cornel Wilde, Charlton Heston, Dorothy Lamour and Gloria Grahame. Then come the featured players, Henry Wilcoxon, Lyle Bettger, Lawrence Tierney, Emmett Kelly, Cuccia and Antoniette Concello. Following in smaller type are John Ringling North, Tuffy Genders, John Kellogg, John Ridgele, Frank Wilcox, Bob Carson, Lillian Albertson and Julia Faye. Then comes special billing in big type, reading: "James Stewart as 'Buttons,' a Clown." Then comes Ringling Bros.-Barnum & Bailey Circus; John Ringling North, President; Henry Ringling North, Vice President; Arthur M. Concello, General Manager, and Pat Valdo, General Director of Performances, followed by the names of 57 big top personnel.

Twenty-four sheets now beginning to appear on RKO's "His Kind of Woman," new Jane Russell-Robert Mitchum starrer, are causing some raised eyebrows in the trade. Russell-Mitchum art that features the poster is the cause. The 24-sheets brought up reminiscence among trade observers of the battle that RKO top Howard Hughes got into with the Motion Picture Assn. of America over advertising on "The Outlaw," Miss Russell's initial pic. MPAA withdrew its seal from the film, resulting in filing of a triple-damage anti-trust action by Hughes against the association. Following the producer's purchase of control of RKO, prez Ned E. Depinet was instrumental in working out a compromise whereby the seal was returned. Hughes only recently withdrew the suit.

General Precision Labs is putting out a new theatre television unit, which is basically similar to the RCA instantaneous projection unit, but which incorporates several modifications which GPL engineers claim will reduce light aberration and provide better definition for the images. Innovations were designed by Louis Raitiere, an optical physicist with GPL. System utilizes the same Schmidt optical process and the seven-inch viewing tube as the RCA unit but substitutes a glass mirror ground by the American Optical Co. as a correcting plate, for the plastic plate used in the RCA system. In addition, the GPL system utilizes a larger diaphragm to reflect the light rays, and places the diaphragm closer to the face of the tube.

Show-of-the-Month Club, which purchases group tickets for legit at the rate of one show per month for its members, pulled a switch in its September selection. Chosen was a film, Ken McElroy's "The River," United Artists release, which bows at the Paris Theatre, N. Y., Sept. 10. S-of-the-M outfit, headed by Sylvia Siegler, bought out the house for four evening performances and two matinees at a cost of about \$6,000.

Paramount's trend toward multiple-duty contracts has reduced the number of exclusive director pacts to one—that of Byron Haskin. Charles Vidor, John Farrow and Mitchell Leisen, other contract directors on the lot, are working under one-picture-a-year deals. Multiple-duty deals include Philip G. and Julius J. Epstein, William Hammerstein, Leo McCarey, George Stevens, Billy Wilder and William Wyler as producer-directors, and F. Hugh Herbert as writer-director.



HURRY! HURRY! HURRY! Here's...

The SHAPE that SHOOK the World!

THE SCANDALOUS TALE

OF THE SPECTACULAR GAL

WHO ROCKED THE GREAT

CHICAGO WORLD'S FAIR

WITH THAT FAMOUS

HOOCHY-KOOCHY DANCE!

"LITTLE EGYPT"

COLOR BY
TECHNICOLOR

Starring



Mark STEVENS • Rhonda FLEMING

with Nancy GUILD • Charles DRAKE

Screenplay by OSCAR BRODNEY and DORIS GILBERT • Directed by FREDERICK de CORNOVA • Produced by JACK CROSS • A UNIVERSAL INTERNATIONAL PICTURE

U-I...THE BIGGEST THING IN BUSINESS TODAY!

Paris Show Biz

Continued from page 2

days later, food and water all but gone, we had finally penetrated into the outer inner office of the Secretary in Charge of Files. Only our more offices to go, and we'd be within sight of our goal. The question was, could we keep on? Our nerves were stout as steel, but it's enough to grey Benny's toupee; the things you see in a French government office.

One poor devil of an American, clothes tattered, body wasted away to a shadow, came up to us and sobbed out his story. He'd been trying to settle a traffic ticket since 1931 . . . and was starved for news of America. We gave him what provender we could spare, wrapped in an old VARIETY we happened to have with us, clapped him on the shoulder, told him to be a man and set out anew. The last we heard of him was a despairing, "When you get back to New York, tell Mayor Walker Judge Crater said hello."

Saved by F. Scott

When we finally got to the man we were to see, he demanded why we wanted to change our address in the first place. Was not he sneered, all of la belle Paris beautiful to live in? We agreed it was. We managed to hint, in Shattered French, that seldom since the days of Attila the Hun have any foreigners found Paris more to their liking. We went on to mention some of the other distinguished Americans who had loved Paris . . . Benjamin Franklin, John J. Pershing, Pearl White, Mabel Walker Willebrandt . . . we even went so far as to quote passages from F. Scott Fitzgerald on the beauties of Paris by night . . . and this had a magical result. Quickly the necessary forms were filled out, and before you could say rue Blondel it became possible for F. Scott Fitzgerald to get his mail at our address.

We pass lightly over the third attempt . . . which involved a suspicious official who seemed convinced we wanted to move the whole hotel from one part of Paris to another . . . and we merely note that we have taken the entire matter up with Charles Torem, our attorney, who tells us he will be able to do something about this as soon as he finishes handling the Aly Khan end of the Rita-Aly divorce. So our address as at the top of page one (care American Express Co.) will only be good until then . . . about September, 1980.

That British Festival

Besides all of this, we've been to England, which, as you know, is a small country entirely surrounded by the water they cook all their food in. We have unearthed positive proof that the British Empire was founded by Britons who left home to escape their own cooking. The man who has the Tums concession in London will be worth a fortune overnight. We went to London to see the Festival, and our host there was quite amazed to discover that we had heard of the Festival in America. "After all," he said, "it's just a small supper club on Deane Street. There are others I like much better." We said, no that wasn't what we meant. We meant the Festival—the thing on the South Bank of the Thames that was built to show the progress of England.

Our friend doubted that there could be any such place as that, because, as everybody knew, there hadn't been any progress in England. But just to be polite, he asked around among his friends, and finally heard one of them say that his cook's eldest boy, Harry, had a girl named Alice, who had a job at one of the Festival's exhibits. She's in complete disgrace with her family, of course, because the English have agreed among themselves that the Festival of Britain is shocking bad form, and decent people don't even mention it, let alone go to work in it.

So, because we were guests in a foreign land, we said no more about the Festival, but concentrated on seeing London nightlife . . . which isn't easy, because there isn't any.

Nite Life (Life ??)

London night-life goes on in the small private clubs from about 10:30 p.m. to 11 p.m. After this, if you want to go on drinking, you either go to a private party, or retire to your hotel room and stare moodily at the wallpaper which, in London, has the habit of staring back. The private parties are

usually inaugurated this way: You'll be standing at a bar with friends, idly tossing down 15 or 18 whiskies. In the fifth-drink, somebody says, "I say, let's all go around to my flat for a nightcap." Two drinks later, somebody else says, "Good idea." Three drinks later the prospective host says, "I'll get hold of Boobie and Mops and Winkles and Poopie, and you see if you can snaffle Cookie and Flip." (The English go in for repulsive nicknames like this. It seems to have resulted from parents naming all their children Nigel and Diana, which, God knows, is reason enough). Ten minutes later, the entire group is clustered around the bar gloomily tossing down whiskies and longing for the good old pre-war days when bars stayed open till midnight.

When the barkeeper announces, "Time, please," the host has one more drink and falls on his face. The party is thereupon postponed till the following night, and you go home too loaded to care whether the wallpaper stares back at you or not.

British Volsteadism

As for London theatre, it has apparently been taken over by the Anti-Saloon League. Theatre curtains go up just as the bars are about to open, and come down as the bars are about to close. But it was nice to see theatre where the language barrier is less than it is here in Paris . . . there were times during one London play when we could understand every 10th word.

We saw "Waters of the Moon," a play whose producers have given the public Dame Sybil Thorndike, Dame Edith Evans, and Woman Wendy Hiller; a fine production, fine direction, lighting, etc., and a play that must have been adapted from an early Lillian Gish epic. It's the kind of thing where visitors come to what the author hopes you'll think is a perfectly ordinary house . . . that is, one where every member of the family is secretly frustrated about something, including a daughter who is secretly frustrated about being frustrated.

Several hours of uninterrupted analysis later, the visitors leave . . . always after breakfast . . . and the daughter starts slowly clearing away the breakfast things with a "life-must-go-on" look. Procter & Gamble do it much better.

We also took in more than our share of classics, including the Olivier's tandem production of "Caesar & Cleopatra" and "Anthony & Cleopatra," both of which are great to watch but the Shakespeare number is something of a struggle. Also John Gielgud in "Winter's Tale," one of the most inexplicable revivals of modern times.

Lend-Lease Joemillers

Also a tender little revue called "Fancy Free," in which Tommy Trinder proves that the Marshall Plan has been sending Berle's old jokes to England, too . . . if there is such a thing as an old joke of Berle's. It was the kind of musical that made us long to be seeing "The Girl from Nantucket" or "Lady from New Orleans" again . . . and as we left the chorus was madly plunging into the British version of an American square dance, a thing that must be believed to be seen.

Of course, playwrights writing for London have an easier job than we do writing for the American stage. An English playwright simply starts with a tease and works from there, always being very careful not to have so much plot as to interrupt the tea-scene in Act II. Here in Paris, there is still a third version of playwriting.

The idea of a French play is that a group of actors is (but not very well) paid to come out and sit on the stage and discuss things . . . or maybe discuss how they'd like to discuss things if they weren't so busy talking. And, as with all conversations between people who know each other very well, they do not like interruptions of any kind . . . especially laughter, if there should accidentally be a funny line. In fact, the average French play gives you the idea that the cast would still come out and sit around and talk if the whole darn theatre were empty . . . more, that the cast actually resents the presence of people who have paid to come in and overhear their conversations. We have, however, managed to interrupt some French plays by getting up

and tip-toeing out shortly after the Act I curtain had been up for two hours. This, of course, has tended to set Franco-American relations further back than anything since the French-Indian Wars, but a human derriere can stand only so much.

Another Gallic Invasion

You, incidentally, are going, if plans work out, to see a spate of French plays on Broadway this coming season . . . and there is one whose arrival we are awaiting, with breathless indifference. It is a play of Jean Anouilh's called "La Repetition, ou L'Amour Puni" (translated, "The Rehearsal, or Love Punished," which is the greatest inducement on marquee since "Oh Mr. Meadowbrook"). The entire first act is played in Louis XV costume, because it has to do with a group of Parisian upper-crusts who are rehearsing a play of Marivaux set in that period . . . and (get this) half the fun of the play comes from the audience having an intimate knowledge of what is in the sorry play and being able to relate it to what is happening in the Anouilh play. That is the kind of thing to buck this TV competition, boys. I don't know who has done the American version of this clambake, but it will get you ten the prospective producers end up screaming for Burrows (Abe, not the solution).

As for present French movies, the situation here is about what it used to be in N. Y. C. in the summer. They ain't got no product, so they reissue oldies, both French and American. "Orpheus," the Jean Marais pic, has started to play around again . . . so has a thing Le Figaro calls the last good French picture to be made during this past year, "Quai des Orfèvres," which is the Parisian answer to "Naked City," and in which Suzy Delair sings something called "Avec Son Tra-la-la," which I would love to have translated into Fractured French.

N. Y. Arties

Continued from page 3

when remodeling is completed. Richard Davis will operate the house. Rugoff & Becker circuit has leased a 550-seater in the N. Y. Life Insurance Co.'s housing development near 65th St. & Third Ave. Now under construction, the theatre is slated to be unveiled in late November or December.

While outside the geographical area of the aforementioned houses, the Plaza-in-Scarsdale which opens Sept. 8 is still another outlet for foreign product. To be operated by Leo Brecher, the 1,000-seater will be the seventh link in his chain. It will use an occasional art pic. Berk & Krungold, theatre brokers, transferred the house from its former owners to the Brecher-interests.

New sureseaters augment a hefty list of existing firstrun art houses. These include the Paris, Park Ave., Sutton, World, Trans-Lux 52nd St., Trans-Lux 60th St., Fifth Ave. Playhouse and the 55th St. Playhouse. Although Raybond Theatres as yet hasn't set a product policy for its Normandie, it's expected that the house will lean toward quality imports.

Taken over last January by Jean Goldwurm and George Schwartz, the Little Carnegie will have its seating capacity increased from 382 to 530 when alterations are completed. Besides foreign product on the screen, an art gallery and TV facilities will also be available for patrons.

Pioneers Fund

Continued from page 3

Alan Freedman, and Charles O'Reilly.

Harry Brandt will head the entertainment committee, with Abel Green as co-chairman. Y. Frank Freeman will head the Los Angeles division of the committee, with Marvin Schenck as co-chairman. Advertising and publicity will be headed by Paul Lazarus, Jr., with Si Seader as co-chairman, and Bernard Estes as coordinator. Jack Cohn and Harry Brandt were named as co-chairmen of a coordinating committee. Martin Quigley and Jack Aliceo will be co-chairmen of the trade paper committee. Coordinating efforts of organized labor will be headed by Richard Walsh.

III. Allied Prexy Blasts Luce on 'Destructive' Yarn

Chicago, Aug. 21.

From an area where 133 theatres have closed, Jack Kirsch, Illinois Allied prexy, is the latest to put the blast on *Life* mag editor-in-chief Henry R. Luce, calling his Aug. 13 story on the film industry "the most destructive piece of journalism that I have ever seen."

In a letter to Luce last week, Kirsch called Robert Coughlan's article "unwarranted," since the film industry currently provides "the most popular form of entertainment for millions of people."

Kirsch laced into Luce for Coughlan's apparent disregard of COMPO statistics, which reveal that more new theatres have been built than those that have closed. The Allied prexy also cited the biz upsurge—though it's still fairly imperceptible—in Chicago neighborhood theatres, claiming that there's presently "a healthy public interest here in movies."

RKO Fight Pix

Continued from page 6

The thought here is that the theatres alone could not afford to pick up the tab on the costs. With RKO in for \$30,000, the theatres' share is considerably lighter.

The idea is that theatre TV, because of fundamental economics, could not land rights to any important sports contest in cases where well-heeled sponsors are interested in home TV rights and are willing to put up heavy coin. This happened with the recent Walcott-Charles bout, rights to which were taken over by a pool of TV set manufacturers.

Theatre's Advantage

Now, the combination of RKO and TV-equipped theatres means a far better chance of future top events staying off home TV to the obvious advantage of all theatres. RKO feels the competition of regular home TV has been more or less fixed at a certain level. But big sporting events, such as top fights, when carried on home TV, invariably result in serious b.o. dropoffs.

Ideas the film company has is to continue arrangements such as the Robinson-Turpin tieup, until theatres with TV installations are sufficient in number by themselves to make a big payoff to IBC commercially safe. Next fight to be filmed by RKO will be the Sandy Saddler-Willie Pep featherweight championship contest, at the Polo Grounds, Sept. 26.

"Another financial factor militates against home telecasting of events such as the Robinson-Turpin go. This is, that the promoters of the N. Y. fight will license the rights only outside the N. Y. area to guard against TV inroads on the Polo Grounds audience.

Consequence is that TV sponsors are nixing any deals, for the reason that the elimination of N. Y. means the loss of the biggest audience potential.

U.S.-Brit. Pact

Continued from page 4

conditions two years hence are in any way favorable.

The codicil is an extra precaution taken by the American negotiators, Joyce O'Hara, acting prez of the Motion Picture Assn. of America; John G. McCarthy, director of the MPAA's international division, and James A. Mulvey, prez of Goldwyn Productions and rep of the Society of Independent Motion Picture Producers.

Actually, the Yanks foresaw little coin frozen by the end of 1953, since the new pact is very favorable. It will permit the distribs to withdraw about \$24,500,000 annually from Britain if they maintain the present rate of production there. Americans, getting only \$19,500,000 out annually under the present agreement expiring next Sept. 30, have less than \$5,800,000 remaining in frozen balances. These will be carried over to future years, and may well be consumed under the schedule of 26 ways of using coin, permitted by both the old and new pacts.

Meantime, as expected, both the MPAA and SIMPP stamped approval last week on the agreement worked out in London by their reps. Notification was forwarded to Fayette W. Allport, MPAA's London man, who conveyed it to the British Ministry of Trade. Agreement thus becomes effective Oct. 1.

Brickbats on Luce

Continued from page 3

spired." Most of the communications are from exhibs.

Heiskell's attitude in his conversation with Mayer reportedly was that the industry is overly-excited about the article — that the contents were all pretty well known and printed in various places previously. He added that the information all came from industry sources, and that both points of view were included.

Mayer is understood to have tended that *Life*, being primarily a picture magazine, the readers tended to accept what they saw pictorially, and that there were no two sides presented in the photograps.

COMPO exec was aided in his letter-writing by Oscar Doob, Loew's theatre exec, and Art Schmidt, Columbia's publicity-advertising chief.

Protests, Formal Or No

Meantime, during the past week, additional exhibitor organizations issued formal protests against the *Life* article to Editor-in-chief, Henry R. Luce, including Allied Theatre Owners of Illinois, Theatre Owners of Oklahoma, and Loew's Theatres.

Jack Kirsch, prexy of Allied Theatres of Illinois, wired: "Your article in the Aug. 13 issue of *Life* dealing with Hollywood is, to my mind, one of the most destructive pieces of journalism that I have ever seen. It is an unwarranted attack upon the movie industry, which is still the most popular form of entertainment for millions of people, and can only lead to inference that the motion picture theatre is destined for oblivion, which is farthest from the truth." The telegram urged a factual, constructive article on the industry be published in the near future.

A bulletin issued by the Allied States Assn. of Motion Picture Exhibitors, Washington, pointed out that "March of Time" became known as "Time Dragged Its Feet" and was yanked from regular theatres and relegated to newsreel theatres.

The Wrong Corpse

"When those houses succumbed to television, 'M.O.T.' was out of luck—and out of business, too," the bulletin said. "Maybe his ignominious failure as a motion picture producer is what is biting Henry Luce and explains his malice toward the industry. His mortician, Coughlan, thinks he laid out and buried the movies, but he had to wrong corpse in the casket. Our guess is that what he buried was the *Life* Publications which television has made 'old hat.' The news events which the citizen sees on television today will be insipid when Henry tries to warm it over in his periodicals."

Allied's general counsel, Abram F. Myers, also stated, "News and picture magazines which are prematurely burying the motion picture industry as a victim of television are more likely to supply the corpse."

Loew's Theatres, in a letter to all film editors in cities where the circuit operates houses, jumped on the article's prophecy of financial doom: "If you read this *Life* thing analytically, you can get yourselves some laughs and giggles. For instance, it does its best to prove that doom is ahead, especially financial disaster. Calamity is around the corner. Then it blithely remarks that the financial credit of the big companies is excellent. 'Any of them could go into financial markets and raise many millions more easily than the average man could finance a new car.' Does that sound like a business on the way to the graveyard?"

The letter also stated: "Another of the sly implications that seem unworthy of American journalism is the reference to Warner Bros. 'nearly' selling out. They 'nearly' sold out because somebody thought enough of the future of the company to offer \$25,000,000 (supported by banks) for a part of it. But good as that offer was, Warners rejected it. What the devil does that prove about the popularity of movies? Ho, hum!"

Par's Morgan Week

Paramount has designated the week of Sept. 30 as "Oscar Morgan Week," in honor of the company's short subjects and newsreel sales chief.

This marks the third successive year that the shorts sales drive has carried the Morgan banner.

THRILL AND THUNDER STORY OF THE DARE-DEVIL SKY MARINES!

• YOU haven't got
the guts to point
your finger at a
guy and say:
Go get killed! •

• I'VE got a belly
full of you! For-
get our rank and
let's settle this
...Right now! •

HOWARD HUGHES presents
JOHN WAYNE ROBERT RYAN

IN
FLYING LEATHERNECKS

COLOR BY **TECHNICOLOR**

an EDMUND GRAINGER production

**BARES
THE HEARTS
OF
THE WOMEN
WHO WAIT!**

with



RKO
RADIO
PICTURES

**BIG 4-COLOR
NATIONAL ADS!**
Sensational full-color two-
page spreads in LIFE, LOOK
and the AMERICAN
WEEKLY Sunday Supple-
ment in 23 big-city news-
papers! . . . Action color
pages in SATURDAY EVE-
NING POST, COLLIER'S
and THIS WEEK Sunday
Supplement in 28 metro-
politan newspapers! Seat-
ting for you to a total of
35,366,332 CIRCULA-
TION!

Picture Grosses

MINNEAPOLIS

(Continued from page 12)
with season's best boxoffice performers. Finishing at stout \$8,000 after hefty \$14,000 preceding canto.

RKO-Orpheum (RKO) (2,800; 40-76)—"Moonlight Bay" (WB). Great \$14,000. Last week, "Alice in Wonderland" (RKO-Disney) (2d wk), boff \$9,500.

RKO-Pan (RKO) (1,600; 40-76)—"Alice in Wonderland" (RKO) (m.o.). Third loop week, hefty \$5,000. Last week, "Seven Days of Horror" (Indie) (reissues), \$5,500.

State (Par) (2,300; 50-76)—"Capt. Horatio Hornblower" (WB). Giant \$13,000. Last week, "Peking Express" (Par), \$7,500.

World (Mann) (400; 50-90)—"Kind Lady" (M-G) (2d wk), Okay \$2,400 after good \$3,000 initial session.

'MY BOY' TERRIF 28G, CLEVE; 'CONVICT' 14G

Cleveland, Aug. 21.

Autumn-like nights are getting people film-minded again here, kitng "That's My Boy" at State to a smash stanza to pace city. On its second round "Captain Horatio Hornblower" is still lively for the Alien. Coming on heels of the Disney edition, Bunin's copy of "Alice in Wonderland" looks dim at Lower Mall. Palace's "Secret of Convict Lake" shapes above average.

Estimates for This Week

Allen (Warner) (3,000; 55-80)—"Capt. Horatio Hornblower" (WB) (2d wk). Forging ahead steadily at \$12,500 in 9 days following great \$18,000 last week.

Hipp (Scheftel-Burger) (3,700; 55-80)—"Texas Rangers" (Col) and "Lorna Doone" (Col). Mild \$11,000 or less. Last week, "Belvedere Rings Bell" (20th), satisfactory \$14,000.

Lower Mall (Community) (585; 55-80)—"Alice in Wonderland" (Indie). Dim \$2,500. Last week, "Oliver Twist" (UA) (5th), good \$2,500.

Ohio (Loew's) (1,244; 55-80)—"Rich, Young, Pretty" (M-G) (3d wk) (m.o.). Brisk \$6,000, after fine \$7,500 last week.

Palace (RKO) (3,300; 55-80)—"Secret Convict Lake" (20th). About average \$14,000. Last week, "Alice in Wonderland" (RKO-Disney) (2d wk), pleasing \$13,000.

State (Loew's) (3,450; 55-80)—"That's My Boy" (Par). Smash \$28,000, and likely will hold. Last week, "Peking Express" (Par), mild \$10,000.

Stillman (Loew's) (2,700; 55-80)—"Passage West" (Par). Great \$5,000. Last week, "Strictly Dishonorable" (M-G), dreary \$4,500, lowest take for a Pinza film in this area.

Tower (Scheftel-Burger) (500; 55-80)—"Belvedere Rings Bell" (20th). Okay \$4,000. Last week, "Try and Get Me" (UA) and "Circle of Danger" (UA), \$3,500.

'Riviera' Giant \$35,000 In Mont'; 'Alice' 20G

Montreal, Aug. 21.

Biz is booming here this session at nearly every house, with "On Riviera" huge at Loew's. Disney's "Alice in Wonderland" is socko at the Palace while "Peking Express" looms strong at the Princess. "Frogmen" still is big in second round at Capitol.

Estimates for This Week

Palace (C.T.) (2,626; 34-60)—"Alice in Wonderland" (RKO-Disney). Sock \$20,000 or near. Last week, "Take Care Little Girl" (20th), \$15,000.

Capitol (C.T.) (2,412; 34-60)—"Frogmen" (20th) (2d wk). Big \$15,000 following great \$19,000 first round.

Princess (C.T.) (2,131; 34-60)—"Peking Express" (Par). Strong \$14,000. Last week, "Cyrano" (UA) (2d wk), \$10,000.

Loew's (C.T.) (2,855; 40-65)—"On Riviera" (20th). Huge \$35,000. Last week, "Great Caruso" (M-G) (8th wk), \$18,000.

Imperial (C.T.) (1,839; 34-60)—"Cattle Drive" (U) and "Kentucky Jubilee" (U). Oke \$8,000. Last week, "Ft. Worth" (WB) and "Hometown Story" (WB), \$10,000.

BOSTON

(Continued from page 12)

(WB) and "Let's Go Navy" (Mono) (2d wk). About \$14,500. Last week, nifty \$23,500.

Orpheum (Loew) (3,000; 40-85)—"Sirocco" (Col) and "Smuggler's Gold" (Col). Not too strong at \$13,000. Last week, "Teresa" (M-G) and "Strictly Dishonorable" (M-G), \$16,000.

Paramount (NET) (1,700; 40-85)—"Lost Continent" (Lip) and "Smuggler's Gold" (Lip). Average \$11,000. Last week, "Peking Express" (Par) and "Gold Raiders" (Indie), \$11,000.

State (Loew) (3,500; 40-85)—"Sirocco" (Col) and "Smuggler's Gold" (Col). Fairish \$7,200. Last week, "Teresa" (M-G) and "Strictly Dishonorable" (M-G), \$8,500.

SAN FRANCISCO

(Continued from page 13)

Renegade" (U) and "Secrets Monte Carlo" (Rep), \$12,000.

United Artists (No. Coast) (1,207; 55-85)—"Cyrano" (UA) (5th wk). Good \$7,000. Last week, \$7,500.

StageDoor (A-R) (370; \$1.80-\$2.40)—"Tales of Hoffmann" (Indie) (9th wk). Oke \$6,500. Last week, fine \$6,800.

Clay (Rosener) (400; 65-85)—"Blue Lamp" (UA) (2d wk). Off to \$2,400. Last week, big \$3,300.

Larkin (Rosener) (400; 65-85)—"Blue Lamp" (UA) (2d wk). Down to \$2,100. Last week, husky \$3,800.

'Alice' Smash \$17,000

In Port.; 'Cargo' 7 1/2G

Portland, Ore., Aug. 21.

Strong product is keeping the coin rolling into first-runs here despite the big heat wave and outdoor attractions. "Alice in Wonderland" looks great at the Paramount and Oriental. "Sealed Cargo," the only other new picture, is okay. "Show Boat" is shaping up for a strong fifth week.

Estimates for This Week

Broadway (Parker) (1,890; 65-90)—"Rich, Young, Pretty" (M-G) and "Night Into Morning" (M-G) (2d wk). Big \$9,500. Last week, \$13,300.

Mayfair (Parker) (1,500; 65-90)—"On Moonlight Bay" (WB) and "14 Hours" (20th) (m.o.) (2d wk). Fine \$3,400 in 4 days. Last week, \$5,500.

Oriental (Evergreen) (2,000; 65-90)—"Alice In Wonderland" (RKO-Disney) day date with Paramount. Big \$6,000. Last week, "Care Little Girl" (20th) and "House Telegraph Hill" (20th), \$4,300.

Orpheum (Evergreen) (1,750; 65-90)—"Sealed Cargo" (RKO) and "Yukon Manhunt" (Mono). Okay \$7,500. Last week, "Little Girl" (20th) and "Telegraph Hill" (20th), \$9,800.

Paramount (Evergreen) (3,400; 65-90)—"Alice In Wonderland" (RKO-Disney), also Oriental. Terrible \$11,000. Last week, "Sirocco" (Col) and "When Redskins Rode" (Indie), \$10,000.

United Artists (Parker) (890; 65-90)—"Show Boat" (M-G) (5th wk). Big \$6,500. Last week, \$8,000.

Mpls. Exhibs

Continued from page 7

sell and convince the public in such a way as to bring people into showhouses and insure the latter getting their full share of the amusement dollar."

Dr. Luther in his talk said television, radio and poor pictures have decreased pix attendance from 90,000,000 per week in 1946 to 60,000,000 now.

O'Donnell told his listeners that the sixty millions attending theatres today are substantially more than did so in the best prewar boomtime year, and that the boomtime 1946 year attendance was seventy-three millions, not 90. He cited the fact that there has been a 20% increase in the number of operating theatres and a 19% gain in theatre capacity the past year, despite Government building restrictions. As compared with 743 drive-in theatres in 1948, the first year of television, there are today 3,323, he pointed out. And there hasn't been a good "A" pix theatre closed anywhere, he declared.

One hopeful development for the industry, in Dr. Luther's opinion, is the establishment of a policy by small neighborhood theatres to present the better foreign films and so-called American art, and adult pictures in response to sophisticated people's demands.

"We realize that television is here to stay and always will compete for the amusement dollars, but it never will be able to present entertainment of a quality available in theatres, and the pictures shown on its comparatively small screens will never give the pleasure or afford the satisfaction that they are doing in theatres," said O'Donnell.

Naify Testimony

Continued from page 7

Naify, and his partner McNeil, to Hollywood for lunch at the Goldwyn studio. This was done and, the testimony stated, Goldwyn urged the partners to pay him a higher film rental and treat him as well as Skouras did. Goldwyn was quoted as saying that Skouras treated him very fairly in dealing on film rentals and, if necessary, he would give him pictures free.

Naify and McNeil are reported to have replied that their operation was mostly nabe houses in small towns and that they couldn't afford to match rental terms with F.W.C. The contract between Naify, Emick and McNeil, covering the formation of the circuit, was placed in evidence.

In the questioning of Roy Cooper, chief film buyers for the Naify outfit, the testimony included a statement by Cooper to the effect that the runs and clearance in San Francisco were unreasonable and discriminated in favor of F.W.C. In reply to a direct query, Cooper said that if conditions from 1938 to 1948 on runs and clearance were the same as after the Paramount case, his circuit might have paid higher film rentals by 15% to 20%.

Its color is equally inconsistent, ranging through drab pastel shades, mottled and chalky flesh tones, too much red, to excellent. Lighting, photography, and staging for the most part are good.

Musically, both voices and score

Film Reviews

Continued from page 10

The Highwayman

with a lot of derrin-do by Friend, aided by his girl friend, Wanda Hendrix; Dan O'Hernihy, a man he has rescued from hanging, and Cecil Kellaway, a lord who loses his life fighting against evil. Both the heroes and the villainy are ably projected by the cast, and the romance between Friend and Miss Hendrix comes over excellently. In this respect, film's ending, which has the girl killing herself so the sound of gunfire will warn Friend of an ambush, and his ride into the ambush anyway, could easily be switched to give the picture a more upbeat finale.

Cast names in the production are considerably stronger than usually found in a Monogram release, and will help film on the more general booking. Lesley Selander's direction of the Jan Jeffries screenplay crowds in a lot of action, sometimes too much, as in the case of the dueling scene between Friend and Jory, which is permitted to go on much too long.

Presentation of the picture in color adds sales value, but the hues are not good. Otherwise, Harry Neuman uses his cameras very well. Other technical credits are good.

This Is Korea!

(COLOR)

Republic release of U.S. Navy production. Filmed by U.S. Navy and U.S. Marine Corps photographers (Trucolor). Supervision by John Ford, Rear Admiral, U.S.N.R. (Ret.). At Loew's State, N. Y., Aug. 26. '31. Running time, 56 mins.

This story of the 7th Fleet and the First Marine Division, filmed with the cooperation of the 8th Army and the U.S. Air Forces, is little more than well-edited newsreel clips with dramatic effect heightened by Trucolor.

The film details the roles each element of land, sea, and air forces played in the advance of the Marines through Seoul, into the far north, and the retreat or "advance in the other direction." It begins with touching scenes of Korean kids, then switches to tell the story of our kids. It ends with a brief explanation why our kids are again fighting on foreign soil.

Up and down an endless number of hills, through valleys, blasting the enemy from foxholes, the cameras follow the Marines on their relentless march into the 20-below-zero climate of the north. Emphasized is the fact that young men grow old in a hurry and that war is a dirty, methodical, business which affects not only soldiers, but also civilians and children.

Although this film does not consist of newsreel clips, one has the impression that one has seen it all before. Redemptive feature is the dramatic impact of color, especially in sequences showing napalm bombing and the big guns of the battleship Missouri in action.

"This Is Korea!" also stresses the excellent job done by the Medical Corps in caring for the wounded and, incidentally, the care of Korean war orphans.

Mussorgsky

(COLOR)

Artkino release of Lenfilm Studios production. Produced and directed by Gregory Rosal. Stars Alexander Borodin, Nikolai Cherkassov, Lubov Orlova. Music linking excerpts of Mussorgsky's works performed by Leningrad State Opera Theatre, arranged by D. D. Dushkin, D. M. Levitsky; camera (Magicolor), M. Marid, L. Solntsev; screenplay, Anna Abramova, Gregory Rosal; sets, N. Suvorov, A. Vekler. At Stanley, N. Y., Aug. 18. '31. Running time, 116 mins.

This is one Russian invention for which the Soviet can claim full credit, and welcome, as far as its boxoffice appeal to American audiences is concerned.

As a biographical study of the music and times of the Russian composer of "Boris Godunov," "Khovanschina," "Song of the Flea," and other operas, it is strangely disjointed, inconsistent, with sudden breaks of continuity. Also it is difficult to follow the story line, especially with the badly translated English titles and misspelled words.

Its color is equally inconsistent, ranging through drab pastel shades, mottled and chalky flesh tones, too much red, to excellent. Lighting, photography, and staging for the most part are good.

Musically, both voices and score are superior and should hold interest for those who like the fiery and brilliant music of this contemporary of Russia's "Big Five" in music, including Rimsky-Korsakov, Borodin, Balakirev, and Cui.

Briefly, this two-hour film tells the story of Mussorgsky's struggle to gain recognition as a composer of opera, his sympathy for the peasants, his triumph with his four-

times rewritten "Boris Godunov," which one character described as "a revolution, not an opera."

Prize winner at the 1951 Cannes International Film Festival, "Mussorgsky" is lavishly mounted and certainly not without interest.

Les Cinq Sous De Lavaredo

(The Five Cents of Lavaredo) (FRENCH)

Paris, Aug. 7. Gray Film production and release. Stars Fernandel. Directed by Maurice Caméra. Story, Jean-Louis Bouquet; camera, George Clarc. At Balzac, Paris. Running time, 95 mins.

Film was made during the war and severely cut by the Germans for some unknown reason. A comic burlesque on a mad scramble around the world it is capitalizing here on the Fernandel name and the tag of being the unexpurgated version. A good idea, the lagging direction, obvious small budget and haphazard pacing do not give this much chance for top U.S. slotting. On the Fernandel monicker, film might do for special situations.

Story concerns a blowhard who has a fortune left to him by an uncle, providing he can go around the world in three months with only 5c in his pocket.

Direction does not set an even pace so badly needed to give it real comic value. Editing also does not help keep the film from dragging and rambling around at times. Lensing is ordinary. Fernandel uses his expressive face and fine timing to advantage as the bumbling Lavaredo.

Judicious Goodwill

Continued from page 8

appearing before women's groups, civic clubs, and on television and radio, plugging not only 20th-Fox's "David and Bathsheba," but also the film industry as a whole, emphasizing that the "good old days" label is a misnomer as far as motion pictures are concerned. He lauds the improvement in film-making and the outstanding quality of today's product. Bushman makes a great play of "meeting the people," buttonholing people in hotel lobbies, department stores and on the street. Socko reaction has been reported.

Some 18 months ago Wilcoxon, with dignity and persuasion, impressed both veteran film showmen as well as the public with one of the most solid public relations programs yet accomplished. For five months he was on the road, taking in 86 cities, in behalf of "Samson and Delilah" and, not incidentally, in behalf of the industry. His open forum sessions after his regular spiel invariably set many questions straight on what's right with Hollywood. And, like Bushman, he addressed varied audiences and appeared on radio and television.

George Murphy's periodic appearances as an industry representative and Metro star, ready to take on all comers who felt the urge to dig at Hollywood, also has provided public relations on a high level.

COMPO's Attitude

Many exhibitors have criticized COMPO's policy of not allowing p.a.'s at theatres, arguing that the purpose of the drive is to increase the boxoffice take. They complain that they want the crowds in the theatres, not at a civic luncheon. National "Movietime" director Robert J. O'Donnell explained that because the personalities will be on tour for only six or seven days and are routed to take in as many cities in each state as possible, two or three a day if feasible, theatre appearances would seriously handicap the aim of contacting "the most with the best." Others have pointed out that the object is to impress the public outside the theatre and convince them that the film houses provide the best entertainment buy.

COMPO's present setup for the 48-state troupe follows closely the advice of veteran public relations operators in that every effort will be made to make the pitch before civic groups, women's clubs, church groups, schools, press, radio and television. The attitude, aver the experts, should be: "What can we do for you?" Not: "What can we do you for?"

Philly's First Gen'l Drive Vs. B.O. Slump Gets Rousing Response; Exhibs United

Philadelphia, Aug. 21.

Film men here watched the industry's first general drive in this city to combat the boxoffice slump. The Greater Philadelphia Council of Motion Picture Exhibitors met last Wednesday (15) at the Broadwood Hotel and approved a budget of between \$75,000 and \$100,000 for a three months' exploitation job.

The council's meeting was attended by more than 60 independent exhibs representing 95% of the houses in the area. They set Aug. 31 as the deadline to raise funds. Circuits already committed to the project, will go along if independent support is 100%, or nearly so, and the initial contributions heartened backers of the project.

Meeting found exhibs united and the dozen or more speakers all were in favor of the plan. Surprise was the whole-hearted backing of Sidney E. Samuelson, president and business manager of Allied's ousted Philadelphia unit. Samuelson made one of the strongest speeches for the proposal and his Allied membership in the city, who were urged to attend, went right along with him.

Support of the Allied crowd found the Philly insurgents lined up with the industry here on proposals that the campaign committee work hand in hand with COMPO and "Movietime," utilizing their best features to further the area effort.

Invoiced in the campaign are the more than 250 theatres in the city of Philadelphia, Camden and nearby sections of adjoining Delaware, Bucks, Montgomery and Camden counties. Money contributed was asked from exhibs at the rate of four mills, based on 1951 gross receipts. It is doubted if exhibs will be so quick to give out figures of grosses, but it's expected that each will make an appropriate contribution.

Fund will be used to advertise and sell pictures via newspapers, billboards, radio and television during the three-month campaign period. It was also announced at the meeting that distributors would release top product to spur the drive here, even if this meant reshuffling national release schedules.

Albert M. Cohen, theatre counsel, who acted as chairman at the meeting, appointed a committee to take charge of the campaign, which has been in the proposal stage for the last 18 months. Named to the committee were Paul Kleiman, Harry Pennys, Morris Wax and Cohen.

Theatremen Beef

Continued from page 3

plus administration cost by TNT. Latter gets around \$250 per house, the actual amount being pro rata after expenses are figured.

Since most theatres, as far as is known now, are planning to show their usual film program in addition to the fight, exhibs have an added expense in that direction, plus normal overhead. That's how they arrive at the argument that they can't come out, even at \$2.

Illi-Willi Feared

They feel that the high b.o. tab is also harmful, in that it may well anger potential patrons. They're fearful of creating ill-will in territories where they have long been an established part of the community, and where they have to do business, too, during the long between important large-screen TV attractions.

Most exhibs with tele equipment are looking forward to the bout as the hottest item they've yet had to offer their patrons, which is the principal reason there's not more squawking. The fee, however, is by far the highest they've been called on to pay in the four fights they've shown exclusively to date.

Arrangement heretofore hasn't been on a per-seat basis with IBC, although the number of seats and admission price figured in the amount each house paid. Previously, TNT has made a flat deal with IBC and then pro rated this payment among the theatres on a formula basis. Formula was arrived at by multiplying number of seats by the admission price. Fee came to somewhere around 40¢ per seat, plus line and TNT charges.

'Movietime' Fund

Continued from page 7

additional advertising and in the activities of campaign organizations in their areas.

Following the suggestion conveyed in the original COMPO prospectus, full emphasis of the campaign will be focused on "Movietime U.S.A.—Celebrating the Golden Jubilee of the Motion Picture Theatre."

To set the stage for O'Donnell's tour of company exchanges, which opened Monday (20) in New Haven, sales managers and ad-publicity heads alerted field personnel and instructed them to extend fullest assistance in their areas. A. W. Schwalberg, chairman of the MPAA distribution committee, instructed all sales managers to have branch office personnel attend organizational meetings in their cities.

Continuity of Drive

Although the campaign had been originally planned for October and November, O'Donnell stated that the drive will extend throughout the year, beginning Oct. 1.

"Reason for this extension," he said, "is that we do not want people to get the impression that this is merely a shot-in-the-arm effort, with our best pictures bunched for a temporary effort. We know from scrutiny of the studios' production schedules that there will be a continuity of superior product for as far into the future as we can now see, and we want this all-industry effort to continue, so that the public will be thoroughly aware that it is only the movie theatre that offers the best entertainment."

O'Donnell said that several special events will be staged during the winter and spring to give further impetus to the campaign. Chief among these will be a mammoth motion picture exposition which will be held at the Grand Central Palace in N. Y. late in March, after which it will tour the principal cities of the country.

Reason for the "Golden Jubilee" tag, he said, is that the first theatre in America to be devoted exclusively to the showing of pix, the Talley's Electric Theatre in Los Angeles, was established by Thomas Talley just 50 years ago.

Because of a conflict with the annual governors' conference during the last two days of September, Hollywood personalities will visit the 48 state capitols on Oct. 8 instead of Oct. 1 as originally planned. The drive's kickoff, a nationwide radio broadcast from Hollywood, is still set for Sept. 24.

COMPO's "Movietime" staff was increased last week with the appointment of C. N. Odell, formerly with Paramount's publicity department, as assistant to Charles E. McCarthy, coordinator of publicity, advertising and exploitation.

D.C. Pitch

Continued from page 7

state for a series of personal appearances on radio, TV and for newspaper interviews, but that there would be no theatre appearances. Luncheons will be held in the capitals of the 48 states with the Governors invited in every instance. From there on the local exhibitor associations will have to carry the ball.

Myers told the audience "If we cannot make this drive, of which we are the sole beneficiaries, a success, then we deserve all that Life magazine said about us."

Mayer emphasized that the campaign was started before appearance of the recent Life article and not as a defensive move following the article.

Ask Annual Roundtable

Hollywood, Aug. 21.

Motion Picture Industry Council passed a resolution asking COMPO to make an annual event of its roundtable discussions, and suggested the last week in July as the proper time for the meetings.

Allen Rivkin was elected president of MPIC for the next six months, succeeding B. B. Kahane. New delegates from the Screen Directors Guild are George Sidney, Frank Capra, Mark Robson and Howard Koch.

COMPO TO DISTRIBUTE MPIC ANTI-RED BOOKLET

Hollywood, Aug. 21.

Council of Motion Picture Organizations has asked the Motion Picture Industry Council for facts on its campaign against Communist attempt to control Hollywood, to incorporate in a booklet to be published as an industry promotion for circulation in women's clubs, civic organizations, newspapers, etc.

The MPIC is planning to digest material it has compiled over the years, including talks by Ronald Reagan, Roy Brewer, Allen Rivkin, Karl Tunberg and others. COMPO plan is to have exhib members distribute the booklets at a local level to insure saturation coverage.

Par-UPT Hassle

Continued from page 7

Par's accounts even include E. V. Richards who, when he was aligned with the film company via a 50-50 partnership, had refused to book the company's pix for a long period.

Differences between Par and the N. Y. showcase owned by United Paramount Theatres were aggravated when "A Place in the Sun" was booked into the Capitol, a Loew's house. This made it clear Par was out for the best deal, and the fact UPT's flagship theatre was once a member of the family didn't matter.

This has been the situation down the line, it's understood. Par is making it clear the family ties have been severed, and the former partners are on the same competitive basis as all other exhibs.

Insiders recall, of course, that even prior to divorce the partners were among Par's "toughest" customers, particularly those, such as Richards, who operated their circuits on a fully autonomous basis. But the fact is that while there were disagreements, the Par product almost invariably found its way into the partnership houses. Richards was the big exception.

Pointing up Par's endeavor to up rentals was a homeoffice letter sent to division and branch managers last week. This stated that setting a floor of 37½-to-40% on a couple of pix doesn't solve the company's problems. It was indicated that a general revision of all deals was the aim, including increased percentage and flat deals covering those films not in the top bracket.

Mayer-Yates

Continued from page 3

of a capital gains profit for the Rep topper may just be too attractive to resist.

Film Library Magnet

Magnet as far as Rep is concerned for financial investors and speculators is, of course, its film library. The hundreds of negatives it owns are figured to be worth many millions of dollars in TV rights.

Indicative that the value is not overestimated was the sale of rights Rep consummated last week of about 175 features to KPTV, Los Angeles, for one year. Fee for the single station was \$225,000. (See story in TV section.)

Mayer's reported interest in Rep was written off by Coast intimates. Their contention is that it isn't logical, since Rep's status and reputation has been built on low-budgeters, while Mayer's is based on top-cost picturemaking. It's felt it would take years to re-establish Rep on a big-picture basis.

Feeling among Coast sources is that Mayer will not return to production. They think that his recent investment of \$600,000 in horses indicates that he will concentrate his interest in improvement of the breed and in politics. They were both sidelines in which he was deeply involved during much of his tenure at Metro, and which continued until slipping grosses caused him to focus completely on his studio chores.

There have been various rumors regarding projected picture deals by Mayer since his departure from M-G, but none has shown even the smallest sign of jelling. Best guess is that if Mayer ever does return to production, it would probably be as a head of an indie unit.

Montreal Kid Ban on Pan Again

As 'Alice' Bows Sans Moppets

Montreal, Aug. 21.

With the opening last Friday (17) of Disney's "Alice in Wonderland" at the Palace, the annual rhubarb on the government's stand against children under 16 being allowed in film houses arose. Chief blaster this time is S. Morgan-Powell, drama and film critic of the Montreal Star, who minced no words in a two-column editorial denunciation of the government's policy, winding up with "Let Montreal emerge from its medieval darkness and take a sensible modern attitude towards this problem."

Original ban on no kids under 16 was invoked in an amendment to the Motion Picture Act in 1928 following a fire in the Laurier Theatre the previous year, when a number of children lost their lives. Although various governments have made promises to study and revise the act, nothing has been done. As Morgan-Powell points out, it is rather ironical for a province to allow children to marry as young as 14 on one hand and then ban them from theatres and pix houses, with or without escorts, till they are 16.

However, there have been occasions when the government relented in certain areas and for certain films. When Disney's previous films, "Snow White" and "Cinderella" were shown in Quebec, children were allowed in with escorts, but only in the mornings. This rule also applied to "Henry V," "Joan of Arc" and "Fa'iolia." The latter two because of the religious content, despite the horror sequences in both films.

Vet Pic Toppers

Continued from page 5

ing the field for suitable TV single productions.

Kelly, who reported he's producing part of the financing himself, plans on production in France, in association with his brother-in-law, Albert De Courville. Latter has produced and directed in both the legit and film fields.

Their initial plans are for a series of 12½-minute situation comedies concerning a touring American schoolteacher and her femme companion, latter being on the prowl for romance. Plan is to make the pix informative, via travel hints, without impairing the comedy flavor.

Kelly disclosed four of the episodes will be done on a "pilot" basis, with the results to determine the future output. He figures one such film is insufficient to determine the merit of the overall idea for a series. France was chosen because it lends itself to the theme of the series.

In addition to his new pursuits, Kelly, who's a former exec-v.p. of United Artists, will continue with his film trade associations. He's distribution rep on Small's and Stromberg's indie product in addition to the same role with Chaplin.

WB Pro-Rating

Continued from page 5

was stock they didn't own yet, but intended to pick up if their tenders were accepted. As a precautionary measure, the short tenders are virtually all at the maximum price.

That the downtowners guessed right was evident Monday (20), when the WB common was selling at about 14¾. Shorts were still waiting before buying, however, until they heard from WB as to how many of their \$15 tenders were accepted.

If the stock continues at around the present price, the shorts will have a tidy profit without laying out a dime. The risk they took, of course, was that their tenders would be accepted and the price would have gone up over \$15. However, it is said that the WB standard following the tender operation was typical, so that there was little chance involved.

The tenders had to be in the hands of Guaranty Trust Co., N. Y., by 3 p.m. last Thursday (16). Except in cases of members of the New York Stock Exchange and banks and trust companies, tenders had to be accompanied by stock certificates.

Legion Raps 20th, Col, WB

Pix for 'Moral Lapses'

Hollywood, Aug. 21.

Margaret Sullivan's one-pic commitment with Columbia was cancelled by mutual consent because no property could be found that was mutually acceptable. Miss Sullivan was anxious to get back to N. Y. and her seven children, three by marriage to Leland Hayward, and four foster kids as result of her recent marriage to Kenneth Wagg, viceep of Horlick's Malted Milk Co.

Cancellation of the commitment was effected by Paul Small, reping the actress.

SULLAVAN-COL ONE-PIC DEAL NIXED; NO STORY

Hollywood, Aug. 21.

Margaret Sullivan's one-pic commitment with Columbia was cancelled by mutual consent because no property could be found that was mutually acceptable. Miss Sullivan was anxious to get back to N. Y. and her seven children, three by marriage to Leland Hayward, and four foster kids as result of her recent marriage to Kenneth Wagg, viceep of Horlick's Malted Milk Co.

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Continued from page 5

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Blazing

ACROSS THE NATION
AND IN PLAYDATE
AFTER PLAYDATE
ZOOMING
BOXOFFICE RETURNS
FOR SMASH RESULTS!



JOHN GARFIELD

*Their kind of
love is
dynamite
in*

SHELLEY WINTERS

HE RAN ALL THE WAY

A ROBERTS PRODUCTION

JOHN GARFIELD • SHELLEY WINTERS

"HE RAN ALL THE WAY"

with WALLACE FORD • SELENA ROYLE and Bobby Hyatt
Based on a novel by Sam Ross • Screenplay by Guy Endore
and Hugo Butler • Directed by John Berry • Produced by
Bob Roberts • Released thru United Artists



They're running all the way to get it thru UA!

GRIFFITH TO INDIA FOR 'MONSOON' START

Hollywood, Aug. 21. Gordon Griffith, who recently bowed out of a deal with Wald-Krasna, left for Bombay to function as associate producer on "Monsoon," slated for October shooting by Forrest Judd's indie company, Film Group.

Griffith was associate producer on the Albert Lewin-Joseph Kaufman picture, "Pandora and the Flying Dutchman," in Europe, and is familiar with the film situation in India.

L.A. Decish

Continued from page 5
fronted them were identical, and the same solution presented itself.

Further along, Judge Yankwich stated:

"In the case before us, we are concerned with certain specific clearances and availabilities as they affect the plaintiff. If . . . we find that these clearances are warranted by special conditions which reasonable persons may take into consideration in determining their action, it is our duty to say so. No parallelism, conscious or unconscious, can overcome the finding of reasonableness."

Basic Tenets Upheld

Faced with damage demands that would easily bankrupt them if they were found guilty in all cases pending, the majors got a particularly strong lift from the Baldwin decision in that it followed so soon after the Dinson decision by the U. S. Circuit Court of Appeals in Buffalo. Judge Augustus N. Hand held there three weeks ago that conspiracy found among distibs in the industry (Paramount) anti-trust case, is insufficient as a reason for awarding damages to an exhib in a private action.

Distributors had further reason to be gleeful on the Baldwin decision in that Judge Yankwich also upheld many basic tenets of distribution practice. Most important of these is clearance. Another is the necessity of a house having a constant policy; in other words, regularly having the same run.

On clearance, the bench held that only "unreasonableness" constitutes a violation of the anti-trust laws. After pointing out that decisions of higher courts had all upheld the legality of clearances, Yankwich stated:

"Simultaneous release would result in an anarchy that would destroy both the producer and the distributor, even if it were financially possible to print 15,000 prints needed for a successful picture, or 6,500 for an unsuccessful one. Of course, if the practice were illegal, its economic soundness could not save it from condemnation. But as the law condemns only the unreasonable application of this and other methods relating to runs and clearances, these considerations have an important part in determining the controversy."

Regarding consistency of policy, Judge Yankwich wrote:

"The choice of medium of distribution also requires that the policy in regard to first-runs be consistent. Unless a producer or distributor follows a consistent policy and knows that a definite number of first-run outlets exist, he could not send out a steady flow of product."

"From the standpoint of the theatre owners also, a sporadic first-run policy would be harmful in the long run. For, unless his patrons knew what the policy followed, whether first-run or other, was general, his own pattern in patronizing the theatre would be disturbed. We are all creatures of habit. If, when we see the advertisement of a picture, we know that in due time, it will reach our favorite theatre, we are not concerned about runs elsewhere."

"But if the neighborhood theatre should change its policy from time to time or from picture to picture . . . the patrons would have to inquire as to each picture, what the policy of the theatre would be. And the result possibly would be that, in their uncertainty, they would move their patronage to other theatres that have a more consistent policy. And the theatre would be harmed. Instead of benefiting by the prestige of the picture established by prior runs, the theatre would have to resort to the type of advertising which first-run theatres are engaged in."

Briefs From the Lots

Hollywood, Aug. 21.

Milt Gaynor will star in 20th-Fox's musical version of "The Farmer Takes a Wife," in the role originally played by Janet Gaynor . . . Danielle Darrieux planned in from Paris to play opposite James Mason in the 20th-Fox production, "Five Fingers." . . . Alfred Werker pulled out as director of Wald-Krasna's "High Heels" because the delay in the film's start interfered with a prior commitment to pilot "Walk East on Beacon" for Louis de Rochemont . . . Jack Moore makes his screen debut in "The Stranger in the House" at Metro.

Nancy Guild plays opposite Donald O'Connor and Francis the Mule in UI's "Francis Covers the Big Town" . . . Rory Calhoun assigned to star in "The Way of a Gaucho," a role originally slated for Tyrone Power at 20th . . . Mario Fabri closed a deal to make two pictures in Italy under the William Marshall Productions banner . . . Rodney Amateau makes his bow as a director on "The Bushwhackers," a Jack Broder production starring John Ireland . . . Kurt Kastner drew the title role in "The Romberg Story," a musical to be produced by Arthur Freed at Metro . . . UI assigned seven young contractees, Hugh O'Brien, Susan Cabot, William Regal, Alice Keiley, Barbara Knudson, Palmer Lee and Richard Garland to supporting roles in "Son of Ali Baba."

Wald-Krasna signed Fritz Lang to direct "Clash By Night," co-starring Barbara Stanwyck and Paul Douglas at RKO . . . Jeff Chandler's next film at UI will be "Red Ball Express," with Aaron Rosenberg producing . . . Walter J. Palance drew a key role in Paramount's "Shane" . . . Metro will release "Angels in the Outfield" in Great Britain as "Angels and the Pirates" . . . Edward G. Robinson will star in "Actor's Blood" at Motion Picture Center before reporting for stage work in "Darkness at Noon" . . . Billy Gray plays the moppet in "Father Does a Strip," co-starring Dan Dailey and June Haver at 20th-Fox.

Par Large-Screen Tint Ready; Company Waits

For Standards to Be Set

Announcement by RCA top brass David Sarnoff last week that the company will demonstrate theatre TV in color before the end of the year, brought the disclosure from Paramount that it is likewise ready with large-screen tint. Par v.p. Paul Raiburn added, however, that the company sees no point in introducing it until lines-per-inch standards have been set.

"We're fully ready to make theatre television available in color. It presents no problem in our system," Raiburn said. "However, it's a matter of timing and we see no reason now to confuse the situation by introducing color before standards have been set."

Raiburn said that any exhibitor buying color equipment now would be faced with the problem of shipping it back to the factory for a major overhaul, when standards are switched. Instead, the Par exec explained, the company is making its equipment with allowances for color to be added later.

Raiburn said that this means that the pastelizing gear can be installed when ready in a comparatively simple operation performed right in the theatre, rather than at the factory.

Balaban, Skouras, Cohn, Fabian Head Israel Drive

Four film industry leaders will head the amusement division of the \$500,000,000 State of Israel Bond Issue and are now organizing a drive to help the new country achieve economic independence through the sale of interest-bearing securities.

They are Barney Balaban, prexy Paramount Pictures; Jack Cohn, executive vicepres of Columbia Pictures; Spyros P. Skouras, 20th-Fox prexy, and Si H. Fabian, head of the Fabian theatre chain. Herman Gelber, Local 306, IATSE, prexy, is amusement division chairman. Balaban will serve as co-chairman.

Combined Distribution Plan Seen As Invitation to Anti-Trust Suit

Washington, Aug. 21.

years ago, when one general sales manager referred to the independent exhibitors as "cootsies."

Standard distrib statistical thesis that "20% of the nation's theatres provide 80% of a distributor's income," was specifically challenged by Myers. He said he refused to accept these percentages.

"We, too, have collected statistics during the years and are convinced that these (small) theatres account for substantially more than 25%,"

Myers wrote. He promised VARIETY a digest of these statistics at the end of the current vacation season.

Sparking Myers' squawk was a story in VARIETY July 25 detailing an idea being kicked around by some top distribution execs on radical plans for overhauling the present expensive sales and releasing setup. Scheme envisions elimination of exchanges, central agency physical handling of prints and establishing of about eight sales execs by each company throughout the country to negotiate top deals.

Film would be peddled to minor exhibs by a joint organization for all companies. It would either be a co-op or a corporation set up for the first.

While Myers evidently saw in the idea the possibility of its costing small exhibs more coin in film rentals, the sales execs who devised the scheme see just the opposite effect. They envision exhibs profiting by a good portion of the tremendous savings which would be possible under the consolidated distributing system.

Gielgud SWG Flack

Hollywood, Aug. 21.

Screen Writers Guild signed Irwin Gielgud as director of public relations to succeed Allen Rivkin, who resigned after holding the post four years.

Rivkin stepped out to devote his full time to presidency of the Motion Picture Industry Council.

"Be Lux Lovely"

says SUSAN HAYWARD

This glamorous star knows a wonderful way to make skin lovely! Lux Soap facials leave skin softer, smoother," she says. "Cream the rich active lather well into your skin. Rinse with warm water, then a few splashes of cold. Pat dry with a towel. This easy care does wonders for the complexion."

Take Susan Hayward's tip—you, too, can be Lux-lovely!

LUX
SOAP
TOILET

SUSAN HAYWARD starring in "DAVID AND BATHSHEBA"
DARRYL F. ZANUCK'S PRODUCTION A 20th Century-Fox Picture
Now Showing Locally



JOHN FORD'S
 (3 TIME ACADEMY AWARD DIRECTOR)

THIS IS KOREA

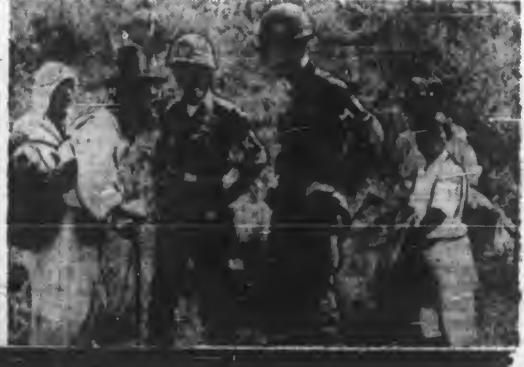
**...the most human and dramatic
 story of our time**

**A THRILLING FEATURE PICTURE IN
 NEW TRUCOLOR**

Photographed and Presented by
**U. S. NAVY • MARINE CORPS • ARMY
 AIR CORPS and SANCTIONED by the U. S.
 DEPARTMENT OF DEFENSE**

Distributed by **REPUBLIC PICTURES CORP.**

HERBERT J. YATES
 President



CONTACT YOUR REPUBLIC BRANCH • ACCESSORIES AVAILABLE AT NATIONAL SCREEN SERVICE

Clips From Film Row

NEW YORK

Grover Parsons, former Atlanta branch manager for Eagle-Lion, named southern district manager for Souvaline Selective Pictures. He'll headquarter in Atlanta.

Herbert Copelan as been appointed film buyer and booker of the Warners New England zone by Harry M. Kalmine, presy and general manager of Warner Bros. Theatres. Copelan formerly was buyer of newsreels and shorts, and supervisor of Latin-American features.

Morgan Hudgins, who made a one-month pitch for "Quo Vadis" last spring, showing color slides to exhibitors, M-G personnel, and special groups, will make another tour in October, appearing before larger groups.

ST. LOUIS

The Alvin, 400-seater in Athens, Ill., operated by W. J. Rodell, shuttered for facelifting.

Victor E. Recker, Jerseyville, Ill., purchased the Illinois, a Neman, Ill., house from Ralph H. Welsh who has disposed of several other theatres near Alton, Ill., in the past year.

Installation of TV equipment in the New Shenandoah, a Sam Komm Circuit house in South St. Louis, expected to be completed by Sept. 1.

Donnie Campbell sold his Creal, Creal, Ill., to R. G. Champion, Marion, Ill., who will retire as a national salesman after 47 years to devote full time to the house.

INDIANAPOLIS

Weldon Parsons, formerly with Marcus circuit, has succeeded Frank Paul as manager of Lyric.

Carl Ferrer here from Pittsburgh to sub for vacationing Howard Rutherford, manager of Loew's.

Film version of "Show Boat" apparently helped more than it hurt the al fresco production by Starlight Musicals here. On the opening day the film closed smash three three-week run at Loew's, but the summer opera had its biggest week of season here.

Jack Frisch joined Universal sales staff here.

Albert Glabinger, formerly with E-L in Cincinnati, now selling for Paramount here.

Irving Drebien, local sales vet, switched to Columbia.

George Reef resigned as buyer for the Mallers, Fort Wayne, to join Alliance.

R. S. Weilert closed the Ritz at Alexander.

LOS ANGELES

Columbia is setting up a multiple booking deal in northern California for the Hugo Haas production, "Pickup," with 100 houses in that district showing the film within 10 days after it opens at the Orpheum, San Francisco, Aug. 31.

Grover Parsons, former Atlanta branch manager for Eagle-Lion, appointed southern district manager for Souvaline Selective Pictures, with headquarters in Atlanta.

Scott Brown appointed manager of new Fox theatre, a 1,033-seater, in Venice, Calif., switching over from the Lamar, another Fox West Coast house.

George A. Smith's western division leads Paramount's five divisions in the "Salute to Al Schwaberg" sales drive, with Portland, Ore., office leading all branches.

KANSAS CITY

Preem of "Behave Yourself," originally set for RKO Missouri Theatre, set back until Sept. 19. "Flying Leathernecks" opens there today (Wed.).

Fox Midwest set its annual convention of managers and execs for the Muehlebach Hotel Aug. 28-29.

Howard Burkhardt returns to managerial post at the Midland Theatre today (Wed.) after vacation in the east. Mike Cullen, district chief, back to St. Louis after relieving Burkhardt.

Fox Midwest reopens its Orpheum today (Wed.) with showing of "David and Bathsheba." Harold Guyett comes in as manager.

Steve Broidy will head a delega-

tion of Monogram and allied executives to Kansas City for a two-day sales meeting. In the party are Harold and Walter Mirisch, Ralph Branton, Morey Goldstein, Harold Wirthwein, James Prichard, L. E. Goldammer and John Flinn.

CHICAGO

Jack Clark, of the Tiffan Theatre, Chicago, and Leonard Bland, of Oak Enterprises, Chicago, elected to board of Allied Theatres of Illinois.

Commodore Theatre played "Great Caruso" for six weeks, longest run in house's 30 years.

Kerasotes Theatres took over 1,600-seat Rialto in Peoria from Balaban & Katz, former ops, last week. Switch gives Kerasotes three houses in Peoria.

"Show Boat" kicks off in 26 nabe houses on first sub-run, after playing 40 houses on second-run.

MINNEAPOLIS

With E. R. Ruben, chairman, local territory's end of "Movietime U. S. A." was launched by all-industry mass meeting and luncheon, Bob O'Donnell, national director, being principal speaker. Co-chairmen of campaign with Ruben are Harry B. French, Minnesota Amus. Co. presy, and Ted Mann, North Central Allied head.

Good small grain prospects in most of territory plus high farm prices indicate boxoffice's bright future.

Launching new policy of "A" double features at reduced admissions, Hollywood, deluxe nabe, admitted children under 12 free when accompanied by parents for first 10 days.

Taking the stand that downtown firstruns aren't getting enough protection, distributors here are resisting demands for earlier clearance by nubes and suburban houses, and even threatening to move some back to later slots.

After year in TV field, Sol Fischer is back managing his father's three local houses, the Varsity, Campus and Ritz.

Forest Meyers, Paramount salesman, to Omaha to pinchhit for all-ing branch manager there.

BUFFALO

Niagara Theatre Building purchased by Buffalo Paramount Corp. (UPT). West side nabe erected by Shea 10 years ago has been under lease to and operated by Paramount since 1949.

Milton S. Harris is new manager of Cinema Theatre here and Rochester. Harris was first manager of Buffalo Drive-In.

Frank Wyckoff, National Screen rep and for last seven years with Confidential Reports, returning to his own poster business.

Area closings include Riviera (Syracuse Corp.), Syracuse; State (WB), Olean; Midtown (Distinctive Theatres, Inc.) and Astor (City Entertainment Corp.), Syracuse; Old Vienna (R. Ross), Buffalo; Murray (Murray Rochester Corp.), Rochester; Lima (Hubert Smith), Lima; Park (Joseph Amador), Lackawanna.

DALLAS

John Browning, city manager at Galveston for Interstate Theatre Circuit, announced that the circuit's Queen and State would be given facelifting.

J. F. Long named to succeed L. O. Wallace as general manager of Long Theatres at Bay City. Wallace acquired ownership of the Long properties in Navasota and went there to operate them. Long is a son of J. G. Long, head of the Long Circuit.

Everett McClain retired after more than 20 years as a circuit house manager for Long Theatres. He recently was at Texas City for the circuit.

David Nance, recently in charge of the circuit's homeoffice booking department, also retired after 17 years' service.

Long Theatre Circuit purchased a site at Cleveland, Texas, on which an ozoner will be built.

PHILADELPHIA

Louis-Bivals fight telecast last Wednesday drew less than three-quarters of a house at the 2,900-seat Stanley Theatre. The 1,400-seat Royal Theatre in downtown Negro section, which also carried fight, drew a capacity house.

George Resnick, owner of the Dell and Cayuga theatres, is recuperating in Atlantic City after suffering a heart attack at the re-

sort. Al Horwitz, former local sports-writer now studio publicity chief

for Universal, was in town visiting his family.

The Aldine, Warner first-run which closed for the summer, re-opens Aug. 28, with "Rich, Young and Pretty."

Ed Resenbaum, vet film flack, handling the U.S. campaign for "Oliver Twist" at the World.

PORTLAND, ORE.

M. M. Meisher, manager of Oregon district of Evergreen Theatres will be transferred to circuit's Washington district in same capacity. Russ Brown, manager of 3,400-seat Paramount, will take over the Oregon district. Changes resulted from resignation of Lowell Palmer, Evergreen division purchasing manager, whose post will be taken by Carl A. Mahne, present Washington manager.

John Osborne, former Warner salesman here, named manager of Sky-Vue-Drive-In. Jack Tunstall moves over to be manager of Crosstown Theatre, new nabe house of Lightman circuit.

ALBANY

Dan Houlihan, 20th-Fox manager here since 1947, has resigned, effective this week. He is 17-year man with the company in Albany, having started as shipper. He succeeded Joe Rosen as manager when the latter was promoted to a similar position in Cincinnati. Houlihan had worked for the old Educational Pictures Co. before he joined 20th-Fox.

Nat Rosen, for two years sales manager of the Philadelphia branch, is new manager of 20th-Fox exchange here. He replaced Dan Houlihan, who resigned after 17 years of service with the company here.

WASHINGTON

Francis X. Bushman's tub thumping stint for 20th's "David and Bathsheba" hit the packpot in daily paper space here, thanks to deft engineering by Loew's Jack Foxe. Highlight of the three-day Bushman appearances on radio, before college and club groups, etc., was a one-night stand in role of Thomas Jefferson in Paul Green historical pageant, "Faith of Our Fathers," at Carter Barron Memorial Amphitheatre.

Universal and Lopert's Playhouse combining to give "Bright Victory" the Class A treatment in exploitation. Build-up included a series of previews for government and press reps, hosted alternately by Universal's John Horton and Playhouse manager Gerry Wagner.

PITTSBURGH

Herman Littlestone, who managed the Brushton here for years, joined the local WB circuit. Brushton has been dark for some time.

Harry Kalmine and Harry Goldberg were in from N. Y. to kick-off Warner Theatres' showmanship drive honoring Moe Silver, zone manager here, on his tenth anniversary.

Paul Remaley opened the new Maple Drive-In on Route 18, midway between Albion and Springboro. Remaley is an Erie businessman.

Rialto in Evans City closed down while Leon Reichblum has announced plans to reopen his Roscoe house next month.

Bill Zeitler, manager of J. P. Harris and a captain in the Army reserve, asked to take his physical. Doesn't necessarily mean a recall at this time.

Pennsylvania's 28th infantry division, now at Camp Atterbury, Ind., filmed in review for a forthcoming Mario Lanza picture for Metro.

Disk Schary Studio Talk For Future Pep Playbacks

Metro apparently has decided that the next best thing to a convention to pep up the sales staffers is to have the voice of the company's toppers heard by all. Dore Schary's studio talk last week on product was recorded for future playbacks.

It was spun at a homeoffice meeting yesterday (Tues.), and the probability is that later it will be circulated around the various M-G branch offices.

N. J. Allied Sets Harwan

John Harwan, of the Mt. Ephraim Theatre, Mt. Ephraim, N. J., was veeped by the Allied Theatre Owners of New Jersey at the organization's recent outing in Asbury Park.

Harwan, who'll rep South Jersey exhibits, replaces Sam Frank on the Allied officer roster. Frank was incorrectly listed as veeped by the group in its announcement after the July 31 meet.

Unusual Tie Between D.C. TV Station, Filmhouse Studied by Homeoffices

Washington, Aug. 21.

An unusual tieup for mutual promotion between two rival media, a tele station and a motion picture theatre's large screen TV, is arousing interest here. Though initiated as a strictly local stunt between WTOP-TV, CBS affiliate, and RKO Keith's, experiment is being closely eyed by respective homeoffices.

Initial try at this new type of exploitation was part of the theatre's campaign the past month for "Cyrano" in its first time around at pop prices. WTOP flack Cody Pfanziehl, who had been toying with the idea of using the rival big screen since its installation here in June, and Keith manager Jay Golden went into a huddle, and came out with a no-cost gimmick of picking up a studio show directly from the air. Stunt was tied into final segment of the WTOP show, "Here Are Mark Evans and Elinor Lee" (7:15-7:30 p.m.) with theatre and home audiences both listening to discussion of film, recollections of film star, Jose Ferrer's visit here, etc. As an additional part of the experiment, WTOP stayed on the theatre screen right through the station break, commercial spot, and into the CBS network "Doug Edwards and the News," complete with commercials.

Despite uproar among network execs by the marriage of the two video screens, local reaction to the stunt was so favorable that an expanded promotional tie-in was created for "Alice in Wonderland," current at RKO Keith's, via a contest to find a Capitol-area "Alice." Latter, a three-way tieup between station, theatre and a local department store, had local trade circles agog with a three week buildup, during which the principals plugged each other.

Three-Way Tieup

Hitched on again to the Lee-Evans show, WTOP-TV featured the contest, ran promotion announcements, included tub-thumping in its regular news ads, and furnished postcards for contestants to send to friends. Theatre, on the other hand, ran contest slugs with all its ads, provided trailer on screen, mounted 40 x 60 posters in lobby calling attention to contest, and gave handouts of instructions to payees. Participating store, Hecht Co., which provided prize of a back-to-school outfit and an "unbirthday" party, ran drop-in ads on the stunt. Each participant was named in all promotion stunts.

Finals of contest, from WTOP studios, was televised on the RKO Keith TV screen, with theatre audience choosing winner via applause meter telecast on screen. Conversely, home viewers saw the meter and heard the theatre applause, plus plugs for film. Total cost of the stunt was \$30 for the time used for hooking up the applause meter. Result, theatre-wise, was additional \$300 in till over the previous Friday, an unusual advance for a film holdover. WTOP, which can only measure results at this stage via write-ins and good will, seems equally satisfactory.

This low-cost, easily-handled type of cooperation may well become a pattern in other cities if indications mean anything. Goldstein reported on it over the weekend to the RKO homeoffice. WTOP, which is Washington Post-controlled, can operate as it pleases on a local level, but is undoubtedly reporting back to network offices on results.

New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center
"SHOW BOAT"
starring
KATHRYN GRAYSON-AVA GARDNER
HOWARD KEEL
Color by TECHNICOLOR
An M-G-M Picture
plus Spectacular Stage Presentation

MARTIN & LEWIS
THE MODERNAIRES
BOB CHESTER
DANNY RAY
DANNY DAVIS
DANNY LEWIS
DAROMOUNT



Gribbin's Comm'l Post at Y&R Seen Forerunner of Major Changes

Announcement yesterday (Tues.) by Young & Rubicam of the creation of the new post of vice-president in charge of radio and TV commercials (with major accent on video) is understood to be the forerunner of some major changes at the agency.

Creation of the new post, which is something new in agency titles, is keyed to the repatterning of the business in the wake of the TV ascendancy, which now finds Y&R with 16 tele programs as against six in radio and with video playing such a dominant role at the agency that it now represents about a third of the agency's overall billings.

Y&R, which in the past couple of months suffered some billings reversals in shift of accounts and experienced some summer program upheavals, has revealed the appointment of George Gribbin, senior copy executive at the agency, to the new post. At the same time, Y&R named Sid Ward, vice-president and copy chief, as chairman of the agency's Board of Review, which sifts all commercial copy for radio and television. Board also comprises Gribbin, vice-president Dave Miller, vice-president Joe Moran, Jack Anthony, the agency's art director and radio-TV director Everard Meade, serving in an ex-officio capacity.

In his new post Gribbin will supervise the entire creative development of commercials for agency clients in a bid to strengthen the TV (and radio) framework within Y&R.

Meanwhile there is considerable speculation on the reported changes on tap at Y&R. It's expected that vice-president Ken Dyke, assistant to the president (he's the exec-NBC program chief and administrative vice-president), will move more into the programming end.

Return of Jones Cues a Ripley

Return of Duane Jones to head up the agency which bears his name, within a few weeks after he announced his resignation, has cues some second-guessing within the trade. Ostensibly Jones was slated for a fact-finding mission in Europe and it was announced upon his re-entrance to the agency that the survey had been postponed.

Fact, however, that there was dissension within the agency ranks, particularly since the lucrative Babbitt Co. (Bab-O) account was lost to the Weintraub agency, was not exactly a trade secret. Prior to Jones bowing out, it's understood there was an attempt to shift control of the agency stock out of Jones' hands.

DINAH'S TWO-A-WEEK TV'ER FOR VAN CAMP

Hollywood, Aug. 21. Stokely-Van Camp has signed Dinah Shore for two quarter-hour teleshows weekly on NBC-TV, starting Nov. 20 or 27. Musicals will be beamed live from here, hitting eastern outlets at 7:30 p.m., necessitating a retelecast, probably on kine, for Coast on following Tuesdays and Thursdays.

Singer is currently at Chicago Theatre, Chicago, where deal was set. Food firm is currently picking up tab on "The Little Show" with John Conte, which has 13 weeks to go.

CBS Takes 2 Whodunits Shelved by Sponsors

CBS has acquired from Air Features a couple of radio properties which have paid off handsomely on the network in past years but which have just been stripped of sponsorship auspices.

They are "Mystery Theatre," which is being retitled "Inspector Hearthstone" since the agency controls the former title, and "Mr. Chameleon," which Sterling Drugs cancelled last week.

Network will slot "Chameleon" Wednesdays at 8 and "Hearthstone" an hour later.

Shomo New Sales Chief For CBS Central Div.

E. H. Shomo, assistant general manager of CBS' WBBM, Chicago, and KMOX, St. Louis, has been named sales chief of the network's central division. Working under him in the midwest will be R. K. (Dutch) Huston, as assistant chief in network sales, and C. Gilman Johnston, in charge of sales on WBBM locally.

Added to the web's sales promotion and advertising department are Robert Elliott, formerly assistant promotion chief of Fortune magazine, named chief of network copy; Frank Nesbitt, formerly with ABC-TV, named a sales presentation writer, and William Brower, formerly with WGVA, CBS outlet in Geneva, N. Y., named writer in the program and trade promotion division.

Berchtold's Exit, F-C-B Shifts Cued To New Agy. Era

Resignation of William E. Berchtold as executive vice-president of Foote, Cone & Belding and a sweeping realignment of the F-C-B administrative setup (the most drastic reshuffle since Emerson Foote bowed out as proxy) is seen cued to the whole new "temper" pervading the agencies today in the wake of a keener competition for the advertiser dollar.

Berchtold's bowout is viewed as marking the exit of the last of the "old guard" under the Foote regime, with the new faces brought into the F-C-B picture reflecting an era in the advertising agency business where the multiple new problems arising out of TV, the need for merchandising, promotion, etc., require specialized treatment. Under the new setup, F-C-B will consolidate its erstwhile L.A., N. Y., Chi splitup; with particular emphasis on the unification of the Chi, N. Y. operations.

New chairman of the board under the drastic realignment is Robert F. Carney, agency's chief legal aide, formerly senior partner of Carney, Crowell & Leibman, Chicago law firm. He had been counsel for the Toni Co. and International Cellucotton Products Co., both F-C-B clients.

Frank E. Delano, Roland W. Taylor and Elwood Whitney, who became directors, will direct the New York operations. Both the N. Y. and Chi offices will be under Fairfax Cone's supervision. In addition to Cone, proxy of F-C-B, and Don Belding, chairman of the executive committee, who runs the Coast operation, other directors include W. R. Sachse, Roy Campbell, Jr., J. Hugh E. Davis, Robert J. Koretz, William J. Pringle, A. E. Rodd, Ford Sibley and Jack Smock.

Campbell, Davis and Koretz will direct agency operations in Chi. Whitney will boss creative activities in N. Y. and Koretz in Chi. Pringle and Smock will be in charge of Los Angeles. Sibley in San Francisco and S. R. Wilhelm in Houston, all reporting to Belding.

With Taylor moving to N. Y., the Krinkles, Post Toasties and Postum accounts of General Foods shift to the Gotham office. Also involved in the Chi-to-N. Y. shift will be some execs on the GF account, including A. J. Becker.

WWJ's 30th Anni

Detroit, Aug. 21. WWJ, the Detroit News station, was 31 years old yesterday (20).

Throughout the day special programs and features commemorated the occasion. WWJ-TV also participated in the celebration.



GEORGIE PRICE
One of America's Great
Entertainers

Bowling Green 9-8420 60 Beaver St.
New York City

Kathi Norris To Vamp WNBT Strip

Kathi Norris and WNBT (NBC, N. Y.) are parting company after the first week in October. Station is replacing her with a new cross-the-board daytime video series starring Eve Hunter, which is to be aired at the same time—from 1 to 2 p.m.

Miss Norris, who became one of daytime TV's first personalities via her "TV Shopper" show four years ago on the DuMont web, moved over to WNBT two seasons ago. WNBT is reportedly tearing up her contract at her request. Miss Norris had wanted to do a nighttime network show in addition to her daytime program. She is under exclusive contract to WNBT and, since NBC's nighttime programming is completely set, there was no way possible for her to do an evening show on that web.

While Miss Norris' show was packaged by her husband, Wilbur Stark, "Eve Hunter's Program" is to be a WNBT house package, with Leonard Safr produced. Miss Hunter is a former "Miss San Francisco" and is also an artist. WNBT plans to shift the program's emphasis from the straight shopping format conducted by Miss Norris to more of an editorial policy, spotlighting human interest yarns, feature material, etc., as well as a number of guest interviews.

Kids Watch TV 19½ Hrs. A Week, U. of Mich. Poll Among 6,000 Reveals

Ann Arbor, Aug. 21. A University of Michigan survey shows that children watch television on an average of 19½ hours a week.

Survey was conducted by instructor Tom C. Battin. He studied the viewing habits of 6,000 children in 16 Ann Arbor schools. Each child was asked to keep a seven-day diary, recording all viewing. Battin then totaled up the figures so as to give a composite picture.

Girls in grade one through three watched the shortest time, 14 hours 21 minutes, while girls in grades seven through nine watched the longest, 23 hours 42 minutes.

For children in grades one through three, viewing was concentrated between 4 p.m. and 7:30 p.m. Boys and girls in grades four through six watched most just before and just after dinner, with viewing tapering off about 9 p.m.

The heaviest viewing periods for seventh and eighth graders were from 7 to 8 p.m. and 8:30 to 9:30 p.m. Ninth and 10th graders did not begin viewing until after dinner, but 80% remained until 10 p.m.

Senior high school students began their viewing about 6:30 p.m., with attention concentrated on news and sports. Heavy viewing began at 8 and lasted through 10:30 p.m.

Weekend night viewing was generally low, with only about 20% watching TV, the survey disclosed.

F-C-B's Radio-TV Merger

In contrast to the present practice of the major networks to split down the middle on TV and AM operations, a reverse technique is being employed by the ad agencies, where a consolidation of the creative elements is favored.

The "one big AM-TV family" idea was projected anew this week when Foote, Cone & Belding reorganized its radio-TV departments as the prelude to what the agency heralds as a big push to parallel the activities of the major TV agencies.

Under the reorganized setup, Roger Pryor, until now director of TV, becomes vice-president in charge of radio and television. (Pryor is bowing off his "hosting" of the U. S. Steel "Theatre Guild of the Air" to fulltime duties on his new job.) George Wolf, who has been Pryor's right hand man at F-C-B for the past three years, becomes manager of radio-TV programs. Thomas M. McDonnell, formerly director of radio, is now director of radio-television production.

Film Syndication Unit High on NBC Agenda Despite Potential Threat

Quent-Laurie-Hershfield New Vidpanel Package

New TV show with Quentin Reynolds, Joe Laurie, Jr., and Harry Hershfield as a three-man panel, is being packaged, with attorney Louis Nizer currently formulating the show's pattern.

Program will have a flexible format for reminiscences, anecdotes, discussion on topics of the day, including show biz facets, etc., with Reynolds as the "anchor" man.

Grassroots AM Biz in Upsurge As TV Offshoot

Chicago, Aug. 21

Television is being credited with a major assist in the current blooming of the Keystone radio transcription network. Billings for the first six months of this year are 300% above the same period a year ago, with several bigtime national advertisers riding the web for its hinterland coverage.

The Keystone upsurge, as exec veep Naylor Rogers points out, has been pretty much a by-product of the video era. The blue ribbon accounts that are blanketing the metropolitan markets via TV are turning more and more to flexible regional AM hookups for their supplemental coverage out in the sticks.

As a result, Keystone salesmen are making much of the point that their present lineup of 466 outlets none are in TV cities and 352 affiliates are completely out of video's range.

Although some station reps are taking a dim view of the web's move-in on spot biz, by which Keystone deals directly with the bankrollers, the affiliates themselves are apparently well satisfied.

Keystone's steadily growing roster of accounts, more and more grassroots stations are asking to be cut in. Circuit has taken on 42 new affiliates since April. Incidentally, about half the stations using Keystone also are hooked up with one or the other of the regular wired networks.

Currently buying spots or feeding transcribed airers on Keystone are such big spenders as General Foods, Lever, General Mills, Pillsbury Mills and Sterling Drug.

PALLADIUM SET FOR 'BIG SHOW' IN LONDON

London, Aug. 21.

First foreign broadcast of NBC's "Big Show" is to originate from the Palladium here, under arrangements set this week with managing director Val Parnell by Charles (Bud) Barry, NBC program veep, and Dee Engelbach, producer-director of "Show." Duo headed the first contingent of NBC execs to arrive here to set plans for the show, slated for Sept. 16.

Bill Brooks, pub relations veep, is slated to arrive over the weekend from N. Y., with prez Joseph H. McConnell expected Sept. 6. Following the Palladium stand, the NBC crew will move to Paris for the Sept. 23 airing.

Despite claims of some indie film producers that television films will clip the networks' programming wings, NBC is rolling full speed ahead on its reactivated film syndication unit. Besides pitching the various vidfilm series which it had in the can, the web is also producing pilot pix on two new shows and also is ready to take over distribution for any indie producer whose product merits it.

Indie producers have claimed that both sponsors and affiliate stations would rather do business with vidpix than with network-originated programs. Bankrollers, they claim, can select their own markets and the specific time slot in each market which they want to hit and so can control their time buys more easily than they could through dealing with a web. Stations, on the other hand, receive their full-card rates on vidpix, rather than the percentage of the rates they receive on-network programs.

NBC will follow the trend by getting stations their full card rates on any vidfilms it sells, but the web feels that it is not thereby cutting its own throat. Most stations, web spokesmen said, are eager to get vidpix mainly as filler material, to carry their local option time. On that score, they pointed out, the vidpix make it unnecessary for the stations to embark on any expensive local programming of their own. But, for the big-scale dramatic, comedy and variety shows, which are still the lifeblood of TV, only the networks can handle such programming.

NBC is now syndicating all the packages which were produced when Jerry Fairbanks was aligned with NBC's film department, such as "Public Prosecutor," "Crusader Rabbit," etc., as well as the Hop-along Cassidy films, which General Foods sponsors on a national basis. In addition, the web is currently readying for production a pilot film on both "Foreign Assignment" and "Texas Rangers" and plans to convert similar radio packages to vidpix as soon as the first two get rolling.

35m Kines For NBC Coast Repeats

NBC-TV has come up with a partial solution for the industry's current problem about Coast repeats for video, via a plan to kinescope N. Y.-originated programs at the other end of the line in Hollywood and then transmit the shows at the same time on the Coast that they're viewed in N. Y. Web has installed special 35m kinescoping equipment in its Hollywood office for the purpose. According to sales and operations veep Edward D. Madden, a sponsor could have the service on a half-hour show for an added \$750, representing \$250 for the kine and \$500 for the line. Madden believes that bankrollers who want to reach a certain segment of the viewing public at a certain time will be most likely to use the service.

He pointed out that a sponsor, wishing to reach a predominantly male audience with his sales pitch could stage a show in N. Y. at 8 p.m. If the show were fed live to the Coast, however, it would air there at 5 p.m., which would be too early to reach the majority of male viewers. As a result, NBC would take the live feed on the new microwave relay link and kine (Continued on page 46)

NBC-TV'S BLOCKBUSTIN' LINEUP

Scorecard on NBC-CBS TV Rivalry

Following is a breakdown of the personalities riding the NBC and CBS colors in the 1951-52 jockeying for rating laurels:

CBS
 Steve Allen
 Amos 'n' Andy
 Edgar Bergen
 Jack Benny
 Burns & Allen
 Perry Como
 Arthur Godfrey
 Robert Q. Lewis
 Sam Levenson (without assignment)
 Garry Moore
 Ken Murray
 Frank Sinatra
 Ed Sullivan
 Mike Wallace
 Fred Waring
 Faye Emerson
 Alan Young

NBC
 Abbott & Costello
 Fred Allen
 Gertrude Berg
 Milton Berle
 Eddie Cantor
 Jack Carson
 Jack Carter
 Sid Caesar
 Imogene Coca
 Jimmy Durante
 Dave Garroway (without assignment)
 Jackie Gleason
 Bob Hope
 Martin & Lewis
 Groucho Marx
 Tony Martin
 Robert Montgomery
 Spike Jones
 Jerry Lester
 Olsen & Johnson
 Red Skelton
 Kate Smith
 Dinah Shore
 Danny Thomas
 Rudy Vallee
 Ed Wynn

CBS Prepping Big Sunday Punches To Right-Cross NBC's 'Big Show'

Major hoopla attending the London-Paris originations of NBC's "Big Show" to tee off the new season has precipitated a slugfest between CBS and NBC for Sunday program laurels. While recognizing that its big radio guns—Jack Benny, Amos 'n' Andy, Edgar Bergen—are concentrated in the 7 to 8:30 Sabbath segments, Columbia's AM program chieftain, Lester Gottlieb, has snared virtually a record budget designed to build a late-afternoon-early-evening foundation in a bid to take the play away from "Big Show's" 6:30 entry.

Highlight of the new Sabbath spread will be the slotting of "My Friend Irma" at 6 p.m. (as opposition to NBC's "You Can't Take It With You"), with "Irma" thus bracketed with "Our Miss Brooks" for the lead-in to the Benny-A & A-Bergen parlay. CBS clings to the conviction that this type of programming will invite a "stay tuned to CBS," despite NBC's big 6:30 entry.

CBS will start programming its Sunday roster as early as 4 p.m., at which time it will slot a new situation comedy, "It's Always Sunday" (story of a minister with a sense of humor), with the new Frankie Laine show, being sponsored by U. S. Army, going in at 4:30. Latter show will feature a different band and name singer weekly. "Godfrey's Digest" gets the 5 p.m. segment, with either the radio version of "What's My Line?" or the new Maurice Zolotow-scripted series set for 5:30.

Zolotow's CBS Series

Maurice Zolotow has been pact-ed by CBS to script a new half-hour radio series which, in essence, will be a zany parade of today's heroes.

Format will be based on any person who in the past 24 hours or week had succeeded in capturing the fancy of the public; anything from a flagpole sitter to a channel swimmer. It's planned to give the show a fall teatime.

Contract Stars Sans Sponsors A CBS-NBC Poser

What happens when video stars under contract are "frozen" out of choice time segments in the wake of the virtual SRO nighttime status at CBS and NBC is currently being appraised by the two networks, particularly in the case of Sam Levenson (CBS) and Dave Garroway (NBC).

Although Levenson becomes a permanent panelist, replacing Abe Burrows, on the Lucky Strike-sponsored "This Is Show Business," he is "without assignment," so far as his own show is concerned, because of lack of cream time availability, even though several sponsors have put in bids for the services of the top ranking TV monologist. CBS has a contract with Levenson extending to 1954, and beginning next year he collects on a \$200,000 per annum basis "play or no play." NBC wouldn't mind grabbing off Levenson, but it would require his breaking off contractual relations with CBS.

Similar situation obtains in the Garroway "freezeout" at NBC, as result of Armour's change of heart in cancelling out the show for next season. Garroway and his Chil package are under contract to the network, with a resultant \$10,000 a week payoff whether show plays or is kept in camphor.

Horse Doctoring Via TV

Chicago, Aug. 21.

Now it's the horse doctors using video for their surgical demonstrations.

Some 2,500 veterinarians attending the annual American Veterinary Medical Assn. convention in Milwaukee viewed a closed circuit telecast today (Tues.) of new techniques, including a delicate operation on the stomach of a cow.

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NET'S TORPEDOES TRAINED ON CBS

By GEORGE ROSEN

The NBC vs. CBS competitive TV program sweepstakes for 1951-52, which preem in the next couple of weeks, projects NBC as the powerhouse in its array of personalities and major productions. Video-wise, it's a throwback to the days when NBC was riding wide and handsome in the two-way radio rivalry before Columbia's Bill Paley invested millions of dollars in corralling top personalities into the CBS fold.

Oddly enough, some of those lured into the Paley camp, notably Groucho Marx and Red Skelton, have since joined the big league NBC-TV roster. Likewise, the transitional era finds that the two major personalities who succumbed to Paley's "come-on-a-my-house" capital gains blandishments—Jack Benny and Bing Crosby—have yet to demonstrate their preeminence in TV, with Crosby still remaining aloof from the sight-and-sound medium.

That NBC has succeeded in jockeying itself into the TV program leadership is attributed in measure to a blueprint concept at variance with the Columbia philosophy of "grab the client and let the show follow," a state of affairs which finds one of the web's choice properties, Sam Levenson, frozen out of any of the choice time segments and provoking Gertrude Berg's signature with NBC.

NBC, on the other hand, is credited with demonstrating an awareness of "the show's the thing" formula in allotting specific time segments to the talent and inviting clients to take it or leave it, convinced that its top shelf personality roster won't go begging for sponsors.

A night-by-night breakdown of the NBC-CBS program rivalry would indicate that, if anything, CBS is more of a powerhouse than ever.

It's particularly evident in the weekend roster of Saturday-Sunday attractions on Joe McConnell's videocycles—unquestionably the greatest concentration of regularly scheduled names in show biz annals.

Appraisal of the Sunday-through-Saturday schedules breaks down approximately thusly:

SUNDAY

For NBC it's the new 7 to 7:30 Chesterfield showcase alternating Bob Hope with Jerry Lester and other contractually-bound comics, with Gene Autry as the CBS competition. While at 7:30 Columbia's "This Is Show Business" has the advantage over an untried NBC property—the new Jackie Kelk show, "Young Mr. Bobbin"—NBC bounces back at 8 with the Dean Martin-Jerry Lewis, Eddie Cantor, Jackie Gleason, Abbott & Costello, Tony Martin parley on "Colgate Comedy Hour," which last season wound up leaving Ed Sullivan's "Toast of the Town" back in the CBS stretch. While "Toast" is due for some heavy talent bombardments this season, it's figured for the Colgate showcase to duplicate. The addition of Red Skelton at 10, following Philco, is expected to clinch NBC's Sunday preeminence.

MONDAY

CBS has a good chance of pulling this one out of the rating fire, thanks to "Lux TV Theatre," Arthur Godfrey's "Talent Scouts," the new Lucille Ball-Dessi Arnaz show, with "Studio One" to cap the evening. It's figured to have more dynamite than the NBC roster of Paul Winchell, "Lights Out," and the alternating Robert Montgomery-Somerset Maugham dramatic series.

TUESDAY

It's Milton Berle any way you look at it, with the succeeding NBC stanza, "Fireside Theatre," rating a Top 10 listing through its enviable audience pickup and the 10 to 11 "Original Amateur Hour" packing 'em in. This season CBS will lavish some top coin in spotting Frank Sinatra opposite Berle, but it's figured that if Sinatra couldn't

(Continued on page 44)

NBC's 'Oops, Sorry,' On \$1,250,000 Bid For One-Shot Rose Bowl TV Rights

'Drop Dead' Dept.

Agencies around New York are gunning for a certain indie agent, representing a television property, who made himself persona non grata last week in the wake of negotiations for the sale of a TV show.

Agent went direct to a client in trying to sell a show. When the bankroller registered interest the agent suggested "you might as well save the 15% agency commission by a direct deal and put the additional money into production costs."

Guy will know just how he rates when and if he tries to do business henceforth with the agencies.

Camel's Late Nite TV Grab for Pix On NBC's O&O's

Camel cigarettes lost no time this week in jumping into the 11 to midnight slot on local NBC-TV affiliates after the web decided to return the time to its local outlets with the demise of "Broadway Open House."

Ciggle firm, through the William Esty agency, pacted for three of the five hours opened up weekly on WNBT (N. Y.), WNBW (Washington) and WNBQ (Chicago), all o.&o. operations, for the "Camel Theatre." Program is to spotlight a group of feature films never before shown on TV, which Camels leased from TV Films, Inc. In N. Y., the show will be aired opposite the feature film program, "Late Show," on WCBS-TV, CBS flagship. Since the CBS station rolls its films nightly after a 10-minute news program, however, the WNBT pictures will start first, which is expected to affect its ratings favorably.

WNBT, meanwhile, is moving its two shows bankrolled by Vim Stores into the 11 p.m. period. "Quick on the Draw," formerly aired Thursdays at 10:30, is to take over the Thursday at 11 slot, while "Talent Search," aired heretofore on Mondays at 10:30, goes into the Sunday at 11 period. Ballantine's, through the J. Walter Thompson agency, has picked up the Thursday at 10:30 period for a new vidfilm series, "Foreign Assignment."

NBC GROOMS MRS. ACE AS SAT. NITE DEEJANE

With Goodman Ace now entrenched on the NBC kilocycles as chief scripter of the "Big Show" for the second consecutive season, Jane Ace, his wife and partner on their erstwhile "Easy Aces" comedy showcase, is now due for her own half-hour radio show on the web.

Program department has scheduled a Jane Ace disk jockey show for the Saturday night at 10 period previously occupied by "Grand Ol' Opry." "Opry" moves up on the schedule following the switch-over of Lucky Strike's "Hit Parade" to Thursday night.

DuPont's Orlon Plugs

DuPont is buying television time on a four-week concentration basis to plug its Orlon non-wrinkling fabric.

Via BBD&O agency, DuPont has bought four quarter-hour strips of the Garry Moore daytime show on CBS, on successive Tuesdays.

Behind NBC's current quest for an exec-type TV aide who can negotiate on acquisition of sports properties, for whom the web will pay \$25,000 a year, is a reported state of unhappiness among the network echelon over the bidding for the New Year's Day Rose Bowl TV rights. Although NBC copped the coveted property over CBS and other bidders, the web, far from bragging over the \$1,250,000 it shelled out for the exclusive rights, has misgivings over what it now feels represented a "going way overboard" in acquiring the grid exclusivity.

CBS put in a bid for \$800,000 for the TV rights, and the fact that NBC went nearly \$600,000 beyond that figure has occasioned criticism within the industry for perpetuating sky's-the-limit fees and "pricing TV out of business." NBC exec who negotiated the \$1,250,000 deal, it's known, has been on the carpet, with the resultant search for a negotiator with a keener awareness of what represents a reasonable deal.

Whether or not NBC will get back its coin in full is doubtful, with the network currently pitching up the game to both Gillette and Chevrolet. Web figures that the sale of the coast-to-coast coaxial time for the New Year's Day pickup may help wipe out the \$1,250,000 rap.

Gertrude Berg,

NBC Finalize Deal

NBC this week concluded protracted negotiations for a switch-over of Gertrude Berg and "The Goldbergs" stanza from CBS. Negotiations have been on for the past couple of months, even during Miss Berg's current tour of Europe, but NBC was stymied in concluding the pact by Miss Berg's contractual commitment to CBS. With Columbia's option on her services lapsing on Monday (20), NBC moved in to wrap up the deal.

Loss of the Monday night 9:30 CBS time, following General Foods' cancellation of her show, and the virtual "freezeout" on cream CBS time provoked the NBC "Goldbergs" romance. NBC plans to slot the show in the Saturday 7 p.m. period, which will involve rearranging the schedule on the present "One Man's Family" tenancy.

'MOHAWK SHOWROOM' FACING CLIENT AXE

Roberta Quinlan's "Mohawk Showroom," which resumes its 7:30 to 7:45 p.m. slot three nights weekly on NBC-TV next month, is reportedly due for the axe after the first 13-week cycle of the new season. BBD&O, which recently inherited the Mohawk account from the George R. Nelson agency, expects to withdraw the Monday, Wednesday and Friday program in favor of another TV show not yet selected.

NBC, meanwhile, is practically certain that Dinah Shore will take over the slot Tuesdays and Thursdays for Van Camp.

WOR-TV on Prowl For Livingston Successor

WOR-TV, N. Y. indie outlet, is still scouting this week for a successor to Norman S. Livingston, who has resigned as director of commercial program operations to join the Roy S. Durstine agency as a viceep.

Livingston will remain with WOR-TV until Labor Day.

Hugh Benson, formerly with Blaine-Thompson, also joined Durstine this week as publicity chief, along with Kathryn Grimes and Roger Young.

Dual Color Video Standards, As Suggested by Sarnoff, Held Unlikely

Suggestion of Brig. Gen. David Sarnoff, RCA board chairman, that the FCC might okay the RCA color TV system as well as the CBS method and let the public be the final judge, has little chance for adoption, in the opinion of other industry spokesmen. If the Commission grants RCA's anticipated request for new hearings on its color, consequently, it's expected to okay either one system or the other, but definitely not both.

Gen. Sarnoff voiced his suggestion as a direct challenge to CBS. Revealing that RCA will resume its color demonstrations and field testing Sept. 10 at the Center Theatre, N. Y., as a lead-in to the filing of a new application with the FCC, he said that it might not be a bad idea for the Commission to adopt dual standards. Since the CBS system has already been granted a commercial okay, that could be accomplished by okaying the RCA system as well. Then, according to the RCA chief, it would be up to viewers themselves to decide by their support which system they liked better.

Chief argument against such a course of action, in the opinion of other industry execs, is that with the exception of a few RCA and NBC topers, all industryites testifying at the FCC color hearings last June voiced their opposition to the adoption of dual standards—and that included execs of DuMont, Philco and other firms siding with RCA in opposition to CBS. They reasoned that the choice actually would not be made by the public but by a few broadcasters and manufacturers.

In a single-station market, for example, the station would naturally select only one system and then the public would have no chance to decide on which it liked. Even where two systems could work in one city, it was pointed out, the public would still base its choice on programming, rather than on the merits of the color.

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Goodheart Vice Katz as OF Prez

Major shuffle in the top exec setup of Official Films, new independent film production agency, will see Aaron Katz resigning as prez of the firm, with William (Billy) Goodheart, Jr., succeeding. Ike Levy, OF board chairman and principal stockholder, personally bought out Katz's stock interest in the outfit. He had brought in Goodheart, former exec vepree of the Music Corp. of America.

Edward R. Murrow, CBS news-caster who also owned a considerable block of OF shares and is a member of the OF board, sold a small portion of his shares recently, but he still retains most of his holdings and continues as a director.

Levy acquired his major interest in OF following his recent bowout from the CBS board and the sale of his CBS stock, which formerly had made him the network's second largest stockholder.

COLGATE EYES 'CORLISS' FOR WED. CBS-TV AT 9

Although Colgate is still undecided on the show it will put into the Wednesday at 9 segment on CBS-TV, indications this week were that the video version of "Corliss Archer" would get the nod. "Strike It Rich" is currently doing summer duty in the spot, with the latter show also in the running as the fall entry.

"Archer" is now on sustaining in the east, with Kroger buying it in the midwest as the summer replacement for the Alan Young show.

KYW's Temple Grid Grab

Philadelphia, Aug. 21. KYW has obtained exclusive rights to broadcast Temple University's 10-game football schedule this season, at home and away.

Sportscasters Alan Gans and Lee Allen will handle the play-by-play.

ABC PAYS 200G FOR 72 FEATURE PIX ON TV

Hollywood, Aug. 21.

ABC's television buyers moved into the open film market last week and collared 72 old pictures for an aggregate cash layout of upwards of \$200,000. Ten of the pictures, of more recent vintage, were bought through MCA from Pine-Thomas for the network-owned stations in Hollywood, New York, Chicago, Detroit and San Francisco. This block brought a reputed \$175,000.

Pictures comprising the package, all made since 1942, are "Caged Fury" (Buster Crabbe and Richard Denning); "Swamp Fire" (Johnny Weissmuller); "Follow That Woman" (William Gargan); "Take It Big" (Ozzie and Harriet Nelson); "Wildcat" (Richard Arlen); "Wrecking Crew" (Arlen, Chester Morris); "Shaggy" (dog picture); "Fear in the Night" (Paul Kelly); "Dangerous Passage" (Robert Lowery); "Tornado" (Morris, Nancy Kelly).

In the package 62 pictures for KECA-TV, Hollywood, are 37 Monogram westerns, 11 Carmel and 14 Pathé features. They will be slotted for the station's late evening "Moonlight Movies."

Sept. 4 Jap Treaty Meet To Tee Off Trans-Country TV

With President Truman set to inaugurate television's transcontinental networking facilities Sept. 4 via his speech from the Japanese Peace Conference at San Francisco, American Telephone & Telegraph has postponed plans for the ceremonies it had scheduled for the original Sept. 30 opening.

While AT&T expressed willingness to cooperate with the State Dept.'s request to permit President Truman's speech to be simulcast from Frisco to N. Y. as a method of helping to unify the country, it reportedly felt that the premature inauguration of the new microwave hookup will take the edge off its scheduled show. Whether it will ditch its plans entirely has not been resolved, but it's expected that it will go ahead with the program early in October. It also has not been determined whether the TV networks can use the microwave from coast to coast after the Sept. 4 date, or whether they must await the originally-scheduled Oct. 1 deadline.

Microwave hookup, which spans the continent via 107 strategically-placed towers constructed between N. Y. and Frisco, was officially opened for telephone service, meanwhile, at AT&T's N. Y. headquarters last Friday (17). With

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10, 20 & 25-Year Service Chevrons Pinned On 103 on NBC Payroll

One hundred and three NBC execs and employees, including prez Joseph H. McConnell, were handed 10, 20 and 25-year service pins at the web's annual outing last Saturday (18). Board chairman Niles Trammell, himself the recipient of a 25-year award, presented the citations, with other 25-year men, all of whom received watches, including George Frey, television sales vepree; O. B. Hanson, vepree and chief engineer; Lewis MacConnach, RCA secretary; Harry McKeon, controller; Raymond Guy, manager of radio and allocations engineering, and George McElrath, director of radio technical operations.

Carleton Smith, stations relations vepree, and James V. McConnell, director of national spot sales, received 20-year pins, while prezzy McConnell, press vepree Syd Eiges and announcer Kenneth

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HERB SHELDON

"The Herb Sheldon Show" Monday thru Friday 12:30-1 p.m. on WJZ.

"Video Venus" Saturday night 11-12 p.m. WJZ-TV.

And every morning on WJZ 6:30 to 8:15 a.m.

Personal Management
TED LLOYD, INC.

Record Billings At WCAU Reflect Upsurge in AM

Philadelphia, Aug. 21.

WCAU radio billings so far this year have topped the 1950 figures, which set an alltime high for the station, according to John S. de Russy, WCAU sales manager, who added that the fall outlook for AM business gave every indication of continuing this trend.

Reporting on the June-July period, de Russy said that during those two months 53 contracts were signed, of which 60% were national and 40% local advertisers. He also stated that while national station break business had fallen below last year's figures, local station breaks had increased by more than 90%.

Of the 53 contracts signed during June and July, 32 were new accounts and 21 renewals. Half of the new and renewed accounts contracted for the usual 13-week cycle, de Russy said, and nearly 25% of them signed for a full year.

New accounts contracting for full-year include Zippy Products, Inc., with 15-second breaks six times weekly. Agency is the Buckley Organization. The J. B. Van Sciver Co. has contracted for daily spot announcements, six times weekly, through Cox and Tans. This is the first radio advertising on a

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Martin & Lewis Likely To Defer Colgate Preem; Charlie Cantor to P.R.

NBC-TV still has no date set for the initial appearance this season of Dean Martin and Jerry Lewis on its Sunday night "Colgate Comedy Hour," and it looks now as though the booking will be subject to when the coast-to-coast hookup is available.

Comedy team is on the Coast now, where Lewis is recuperating from his recent illness. With a new film coming up for Paramount-Hal Wallis, they reportedly are reluctant to return to N. Y. for a quickie stint on the show. Microwave hookup is slated for a Sept. 30 preem, and NBC has the comics set for "Comedy Hour" the second week in October, but it looks as though M&L won't do their first show until some time after that.

Two other changes were revealed in the Colgate series this week. Charlie Cantor, who teamed with Eddie Cantor on a number of the latter's Colgate stanzas last year, has decided to rejoin Ed Gardner in his original role of Finnegan on "Duffy's Tavern." Gardner plans to produce the show again this year in Puerto Rico. Also Jim Jordan, son of Jim (Fibber & Molly) Jordan, has been pacted as a TV director for several Colgate shows. He'll handle the Cantor shows, under the supervision of producer-director Manning Ostroff, and may also do some of the others.

Radio Sofia on U.S. B'casting

Washington, Aug. 21. And now it's Iron Curtain Bulgaria that's kicking U. S. radio around. Closely aping the line of Radio Moscow, Radio Sofia announced last week it had uncovered a terrible situation in which U. S. broadcasting's sole purpose is to make the American public "an obedient tool in the realization of the criminal and aggressive plans of Wall Street," according to official U. S. monitors.

Here's a little of what Communist Bulgaria is spilling out:

"The U. S. reactionary propaganda spares no effort to emphasize that broadcasting in the United States enjoys full freedom of speech, but in reality the radio serves the interests of the capitalist monopolies. The big networks, NBC, CBS, ABC and MBS, are all connected with the Rockefellers, Morgans, Mellons and other big trusts.

"The reactionary U. S. press tries to justify the depicting of scenes of violence in radio and television programs by stating that this is satisfying the taste of the U. S. people, but it is clear that the aim is to make out of the U. S. people an obedient tool in the realization of the criminal and aggressive plans of Wall Street.

"But in spite of all the efforts of U. S. reactionary propaganda, the warmongers will not succeed in crushing the protests of the people against Wall Street's aggressive policy."

Throw Out FCC Allocation Plan, Use Ours,' DuMont's Plea at Hearing

Washington, Aug. 21.

'Candid Camera' Set For Ruppert Beer on WJZ-TV

Allen Funt's "Candid Camera" returns to WJZ-TV, ABC web's key N. Y. station, starting next Monday (27) after being off the air more than a year. Ruppert Beer has bought the show for the 7:15 to 7:30 p.m. period Mondays, Wednesdays and Fridays.

"Camera," the video version of Funt's "Candid Mike," preemed originally on NBC-TV under Philip Morris sponsorship, but then moved over to ABC, where it had a full season's run.

Micro-Cable Link Tab to Be Passed Onto Advertisers

Television advertisers, already wary about the mounting costs of their shows, will be hit with another charge if they use the coast-to-coast networking facilities. All four networks reportedly plan to pass the cost of the new microwave link from N. Y. to the Coast on to their clients. Webs feel that, low though the charges may be, they are still too high to be absorbed at this stage of TV's development.

Networks feel that the cost to each sponsor will not be prohibitive, especially in relation to the time and talent charges they already pay. It's estimated that the budget on an average half-hour program would be boosted only 1% if the bankroller decided to take every available live market from N. Y. to L. A. Whether the bankrollers desiring the transcon-

(Continued on page 46)

Detroit Stations'

'Sell Radio' Drive

Detroit, Aug. 21.

Detroit area radio stations have joined in a cooperative promotion campaign, believed to be the first of its kind. The drive to sell radio is scheduled to get under way Sept. 15.

Participating in the plan, which calls for a pooling of ideas, effort and money, are WXYZ, WWJ, WJR, CKLW, WJBK, WEKL, and WKMH.

A comprehensive advertising program is being mapped; using this slogan as its focal point: "Wherever you go . . . there's radio." Transcribed spots, station breaks, trolley car and bus cards

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'Let's Pretend,' 'Theatre' To Get Sponsor Reprise

Two CBS radio sponsors who had been on the brink of checking off the web this year have changed their minds and renewed for an additional 52 weeks. They are Cream of Wheat on "Let's Pretend" and Armstrong on its "Theatre of Today," both aired Saturday mornings.

CBS this week also picked up a new sponsor for a short eight-week run, but lost American Safety Razor, which decided to cancel out its five-minute Sunday afternoon news program. New bankroller is Book Associates, which signed for the Sunday 1 to 1:15 p.m. slot for eight weeks of mail-order book selling. Agency is Huber Hoga. ASR newscast was aired Sundays from 5:55 to 6 p.m., immediately following Pepsi-Cola's Phil Regan show, which has also been axed.

\$5,000,000 AM SPONSORSHIP RAP

NBC's Katzenjammer Kids

Verbal clowning of Bob Elliott and Ray Goulding on their "Bob and Ray" NBC radio show virtually brought a cease-and-desist order last week from some Government execs in Washington whose sense of humor didn't particularly jibe with the B & R duo.

The D.C. repercussions set in when the comedy team announced on the air that anybody interested in obtaining one of their "home dismantling kits" could do so by writing to the Smithsonian Institute. Apparently a large segment of listeners took the boys seriously and put in the request.

Smithsonian Institute was literally swamped with letters and they thought the gag had gone too far, channelling a "what's it all about?" communiqué to NBC.

On another occasion the B & R team casually informed their listeners that if they wanted a copy of their script all they had to do was write the Library of Congress in Washington. Incident provoked a similar mail response.

WNBT Talent to 'Live, Sleep, Breath' Robert Hall in Merchandise Tie

Underlining the new merchandising technique being utilized by WNBC (N.Y.) to sell radio time, the station this week pacted with Robert Hall Clothes on a firm 52-week deal which calls for the bankroller to get extra merchandising plusses on both WNBC and WNBT, its sister video outlet. While the clothing outfit has been a heavy spender on indie radio stations in N.Y., this marks the first time that it has placed an order with a network outlet. Deal calls for \$140,000 worth of programs, spots and station breaks during the year.

Budget with WNBC matches approximately the amount that Robert Hall spends yearly on WNEW, N.Y. indie outlet.

Plus values being lined up for the sponsor, according to WNBC station manager Ted Cott, are similar to those offered food stores in the metropolitan N.Y. area under the station's "Chain Lightning" plan. TV personalities on WNBC programs are to wear Robert Hall clothes, and the bankroller will get full screen credit on them. WNBC and WNBT personalities will participate in hoopla surrounding the opening of any new Robert Hall stores in the area. In addition, the sponsor's product will be plugged by the station's stars, to achieve what Cott termed "merchandising tie-ins with big names, not with announcers anonymous."

Station has worked out the merchandising tie-ins with a number of its sponsors for extra benefits to both them and to WNBC. In addition to the "Chain Lightning" operation, which now includes 1,600 member stores of the largest food market chains in the area, Cott has also worked deals for Coca-Cola, via ads on programs, plugs on the back of pay envelopes, etc. There are also deals with the N.Y. Journal-American, World-Telegram & Sun, Cue magazine, Parents Magazine, TV Guide and the Saturday Review of Literature, in which the station plugs the publications for free on the air in return for free

(Continued on page 44)

NBC, AFM Hassle On Groucho Shows

Hollywood, Aug. 21. NBC's dispute with the musicians local over the music on the Groucho Marx radio and television shows has been appealed to the AFM national board in New York. Hassle over payment to musicians is said to be of such a complicated pattern regarding percentages that a ruling has been sought from James C. Petrillo and the board.

Owner of the Groucho Marx packages, NBC contends that while the radio show is taped simultaneously with the filming for telecast, the dual operation does not constitute a simulcast as neither of the shows is on the air at the same time. Understood that if differences aren't composed and Local 47 is upheld by the national, the network may dispense with orchestra music and use only a-cappella for opening and closing.

Radio Premieres

(Aug. 22-Sept. 1)

Following is a list of shows, either new or returning after a summer hiatus, which preem on the four major radio networks during the next 10 days (Aug. 22-Sept. 1):

AUG. 25

Journeys Into Jazz. Music. ABC, 11:30-12 noon. Sustaining.

AUG. 27

Lowell Thomas. News. CBS, Monday through Friday, 6:45-7 p.m. Procter & Gamble, through the Compton agency.

Beulah. Situation comedy. CBS, Monday through Friday, 7-7:15 p.m. P&G, through Dancer, Fitzgerald & Sample.

Jack Smith - Diah Shore-Glany Simms Show. Music. CBS, Monday through Friday, 7:15-7:30 p.m. P&G, through DF&S.

Edward R. Murrow and the News. CBS, Monday through Friday, 7:45-8 p.m. Sponsored regionally by American Oil (Joseph Katz agency) and Hamm Brewing (Campbell-Mithun).

Suspense. Mystery drama. CBS, 8-8:30 p.m. Auto-Lite, via Cecil & Presby.

Lux Radio Theatre. Drama. CBS, 9-10 p.m. Lever Bros., via J. Walter Thompson.

Chi Grid Sponsor Windfall on Radio In Wake of TV Nix

Chicago, Aug. 21.

Again this fall the restrictions put on the telecasting of college and pro football is working to the advantage of the Windy City radio stations. AM salesmen reported little difficulty in peddling the gridiron packages now that videoed football in the area will be little more than a trickle.

After taking the Mutual "Game of the Day" last year, WGN has put together its own grid lineup this season. Mixed schedule of nine Saturday games has been snapped up by the Chi Chevrolet Dealers. Games plus the pre-game and post-game adjacencies will bring in about \$28,000. Jack Brickhouse will do the calling.

WBBM's 11-game roster of top midwest college contests will be

(Continued on page 44)

Toni Vamps 'Jane Doe'

Hollywood, Aug. 21.

Toni is dropping "Alas Jane Doe," dramatic daytime radio series starring Lurene Tuttle when it completes its 26-week run on Sept. 23.

Foote, Cone & Belding is retaining the time, shopping for a new show to be sponsored by Prom, new hairwave.

19 COAST SHOWS LOPPED OFF WEBS

Long, dry spell that lies ahead for Hollywood radio will cost industry workers upwards of \$5,000,000. Last season's list of network originations has been reduced by 19 programs and the toll may grow as the season impends.

Actual losses to actors, writers, producers, directors, musicians and incidental help will exceed \$4,000,000, covering the normal 39-week season. Further liability is incurred because of reduced budgets and "escape" bookings to avoid the scourge of television. While these losses will be absorbed partially by national TV, it doesn't necessarily follow that radio's fugitives will feast high on the video hog. It is more the exception than the rule and the bounty will redound in some measure to Hollywood's favor once the west-east microcable is off and running.

Here's the casualty list and the weekly budgets that scattered largesse over the Hollywood scene:

Screen Guild Players, \$10,000; Phil Regan Camp Show, \$12,000; Horace Heidt, \$9,500; Rex Allen, \$2,000; Ginny Simms (Botany), \$1,250; Judy Canova, \$9,500; Dennis Day, \$12,000; "Escape," \$4,000; Alan Reed (Falstaff), \$1,500; H'wood Star Playhouse, \$6,000; My Friend Irma, \$9,500.

"Junior Miss," \$3,500; "Life of Riley," \$10,000; \$64 Question, \$3,500; My Favorite Husband, \$7,000; Roy Rogers, \$7,000; Frank Sinatra, \$3,000; Smilin' Ed McConnell, \$3,000; Truth or Consequences, \$10,000.

It is conceded that when the curtain raises on the '51-'52 season there may be other old favorites missing only to show up on television but with new faces aside from the main character. Included in the aggregate loss to Hollywood radio must be added such exigencies as Red Skelton airing in only 40 markets and "People Are Funny" on alternate weeks. This can be charged off to TV, which easily triples AM's production output.

Hardest hit by TV's juggernaut are the performers, who in seasons past netted weekly paychecks in four figures and now must be content with the crumbs that fall from video's groaning board. The blow falls hardest on musicians, victims of a fiscal circumstance ("cut the music and use library or organ"). This is becoming increasingly the practice, for in other than musical and variety shows live music is the easiest expended. Orders have gone out at the networks to "get along on the house band." Writers will have to get along on austerity checks of less than their normal \$750 and are fleeing to television lest the wolf be coaxed in and carved up.

The list of casualties is flexible as it is incomplete. Some of the last-milers, while calling Hollywood home, travel their show. By the same token several of the shows not listed make occasional calls here from the east and use home talent. Only Sinatra, of the entire list, is safe for TV. Roy Rogers will show up in his own pictures, and Smilin' Ed's films will have a return. Judy Canova and Dennis Day are being offered around, but so far no takers.

After taking the Mutual "Game of the Day" last year, WGN has put together its own grid lineup this season. Mixed schedule of nine Saturday games has been snapped up by the Chi Chevrolet Dealers. Games plus the pre-game and post-game adjacencies will bring in about \$28,000. Jack Brickhouse will do the calling.

WBBM's 11-game roster of top midwest college contests will be

(Continued on page 44)

NBC's Aired Apology to Reuther Seen Stopgap to Smears on Panel Shows

Television Premieres

(Aug. 22-Sept. 1)

Following is a list of shows, either new or returning after a summer hiatus, which preem on the four major television networks during the next 10 days (Aug. 22-Sept. 1):

AUG. 25

Feedini the Great. Puppet film. ABC, 11-11:30 a.m. Sundial Shoes (second quarter-hour only), through the Hoag & Provandie agency.

AUG. 26

Man of the Week. Panel. CBS, 5:30-6 p.m. Sustaining.

Young Mr. Bobbin. Situation comedy. NBC, 7:30-8 p.m. General Foods, through Young & Rubicam.

AUG. 27

Bert Parks Show. Variety. NBC, Monday, Wednesday, Friday, 3:30-4 p.m. General Foods, via Y&R.

Kukla, Fran & Ollie. Comedy. NBC, Monday through Friday, 7-7:30 p.m. Participating.

Perry Como Show. Musical. CBS, 7:45-8 p.m. Monday, Wednesday, Chesterfield, via Cunningham & Walsh.

Lux Video Theatre. Drama. CBS, 8-8:30 p.m. Lever Bros., through J. Walter Thompson.

AUG. 30

Martin Kane, Private Eye. Whodunit. NBC, 10-10:30 p.m. U.S. Tobacco, via Kudner.

CBS' 'Nightmare' Gives Web Some Restless Moments

CBS' "Nation's Nightmare," program documenting crime in the U.S., got itself tangled up with gangsters in a situation rivaling those aired on the series itself last Thursday night (16).

Last week's program was devoted to an expose of crime on the N.Y.-New Jersey waterfront, documenting its material with taped interviews with racket victims and anti-crime leaders. About 20 minutes after the show started, one of the CBS operators put through a call to the studio from a man identifying himself as Patrick J. Connolly, exec viceep of the International Longshoremen's Assn. Speaker denied the events related on the show, and then declared:

"You hurt us a lot and now we have to get even with you . . . There's only one way to fight you people and we'll fight you any way we can."

Web execs immediately phoned the police to tell of the threat and

(Continued on page 44)

CBS WOOS DAGMAR FOR SINATRA TV SHOW

Dagmar may wind up as a permanent cast member of CBS-TV's upcoming Frank Sinatra Tuesday at 8 show this season. NBC this week extended her option an additional 15 days in an attempt to find both a sponsor and a suitable show for her. If the option is dropped, CBS and Sinatra have already made her an offer.

Comedienne guested several times on Sinatra's Saturday night video show on CBS last season and also appeared with him in his Broadway Paramount Theatre date. She's currently featured with Milton Berle on the Roxy, N.Y., stage. If she joins the Sinatra video cast, she'll be competing directly with Berle's "Texaco Star Theatre."

NBC was forced to issue a public apology on television Sunday (19) for an allegedly slanderous remark made by a participant the preceding week on "American Forum of the Air" against Walter Reuther, prez of the United Auto Workers. Incident was believed to mark the first time that a network has ever made such an unqualified retraction and apology and, according to some industryites, probably a beneficial thing in that it will serve as a warning to other panel shows guarding against unqualified statements broadcast as part of the discussion.

Reuther claimed that he was slandered in the Aug. 12 broadcast of "Forum" by Charles M. Sligh, a Grand Rapids, Mich., businessman and chairman of the taxation committee of the National Assn. of Manufacturers. During the show, which is moderated by Theodore Granik, Sligh was involved in a debate with Sen. Joseph C. O'Malley (D-Col.) on "What Tax Programs Do We Need?" Following the debate, Sen. Harry P. Cain (Rep.-Wash.) threw a question to Sligh from the audience regarding Reuther's proposed "spenders' tax." After answering the question, Sligh brought out an article published in the Saturday Evening Post on Aug. 14, 1948, which purported to quote Reuther as having admired the Soviet economy on his return from a trip to Europe at that time.

But, according to Reuther and his attorneys, Sligh read the statement completely out of context. If he had read the following paragraph, they said, he would have read Reuther's denial that he had ever made the statement. As a result, Reuther demanded that NBC issue an apology on the show the following week to reach as many people as possible who might have heard the accusation. Apology was read at the start of the program. NBC also agreed to provide time Sept. 16 for a debate between Reuther and Sligh, which was promptly accepted by Reuther. Later challenged the NAM to appear on the program, but so far the NAM has not accepted.

According to some industryites, too many radio and TV panel shows during recent months have permitted statements to be dragged in from left field relative to a personality who actually has nothing to do with the subject under discussion. Reuther's success in getting NBC to retract the statement about him and to apologize publicly, they said, should serve as a stopgap against such practices in the future.

Old Gold's 'Tryout' On 'Queen' TV

Old Gold, already entrenched in TV with "Original Amateur Hour," "Stop the Music" and the newly-acquired "Down You Go" panel show on DuMont, is further broadening its video base.

Ciggle company has acquired the video rights to Mutual's "Queen for a Day" and will test it on the Coast for a 13-week period. Program will be done live with KECA, Los Angeles, as the probable "tryout" spot.

Network showcase will be determined after the 13-week Coast run.

F-C-B Scraps Emerson

Foote, Cone & Belding this week resigned the Emerson Radio account, which represents billings of approximately \$1,000,000 a year. Client was represented in TV last season by "The Clock," but more recently has been using printed media exclusively.

Conflicting viewpoints between client and agency precipitated the decision of F-C-B to divorce itself from the account. No new agency has been appointed as yet.

THE STORY OF KIP VAN WINKLE

With Don Ameche, William Remick
Director: Arthur Lodge
Writer: Lodge
15 Mins.; Wed., 10:45 p.m.
NATIONAL ASSN. OF MANUFACTURERS
WCAU-TV, Philadelphia
(Benton & Bowles)

As an adjunct to the organization's current campaign for a "sound dollar," the National Assn. of Manufacturers is placing TV time orders for one-shots in 63 markets, between Aug. 15 and 31. Subject shown here (15) is a documentary about "free enterprise," which plainly had more intent to propagandize than to entertain. However, the axe the Association has to grind is pleasantly shown.

Short opens with "Kip" (William Remick), a New York suburbanite on his way to work in 1939. Viewers will get a nostalgic kick when they learn Kip pays \$30 a month rent and spends \$10 a week on food. They also see him pay two cents for the morning paper; 10 cents for a magazine and a nickel bus fare. Opening a letter he learns about an \$8,000 inheritance and takes the day off to lie down and dream about the things he'll buy—a house, a car, new clothes, etc.

Like his celebrated namesake, Kip Van Winkle takes a longer sleep than expected. He awakens 12 years later in 1951, with a growth of chin fuzz, that looks as if it might be a nesting place for the boll weevil. On the way to the barber, he sees inflation doubling the prices he knew before his whisker-growing reverie. Shoes, suits, cars, lawnmowers—the cost of everything is a shock to the sleeper. Like all the rest of us, he pays it.

Don Ameche does the running commentary—largely a plea to lick inflation—in straightforward style, much as a man might present a few obvious facts. Interspersed are film clips of strikes, troops marching to war, dictators in action. Ameche speaks against government spending, the value of private enterprise and urges listeners to "do something now" against inflation, by saving, buying only what is needed, etc. Opus was produced by NBC under the supervision of NAM's TV department. Program is nicely paced and camera lensing is top-grade. The graphic presentation of prices, past and present, is of general interest. The 15-minute limit seems a good idea, with just enough time to hold the viewer's interest and sock across the NAM message. Gag.

TWO MINUTES TO GO

With Jack Drees, Herb Graffis, Gene Kessler, John Carmichael, Betty MacKinnon, Chuck Bill
Producer: Bob Berman
Director: Jim Harelson
30 Mins.; Tues., 9:30 p.m.
FOX DELUXE
WBKB, Chicago

(Schwimmer & Scott)

Despite the fact this sports quiz uses devices that have proved successful on network question and answer panels, "Two Minutes To Go" lacks the necessary spark which could lift it into the surefire class. The show has basically good ingredients, including an able emcee in Jack Drees and on session seen (14) a topnotch roster that included Sun-Times columnists Herb Graffis and Gene Kessler, Daily News sports editor John Carmichael and Betty MacKinnon, an attractive guest.

Panelists were asked to guess various sports incidents and phenomena such as the score of the first All-Star football game and Kid Gavilan's bolo punch. Answers were flashed for the home viewers. Segment also included a mystery sports guest who answered the group's questions from behind a screen.

Perhaps the venture could be brightened for the sports fans by devoting more time to the spontaneous anecdotes elicited from the guests by the questions. As hinted at on this particular frame, the trio of newsmen have a fund of sport yarns that could be utilized to good advantage. Also the show could be more effectively personalized by more frequent closeups of the panel. The quartet was lensed en masse, making it difficult for the viewers to tell who was talking. Long-range shots were probably used because the quizzes had a tendency to talk over one another. This could be avoided by Drees insisting that each be specifically "called upon" to stab at the questions.

Bear company's plugs were punched over by Chuck Bill.

Dave.

TICKET TO HOLLYWOOD

With Doris Berthelot, Jack Alexander, Mary Fortier, Jacqueline Ebel and Kenneth Alfortish.
Producer: Steve Ellis
Director: Hubie Weiss
Writer: Ed Dorrity
15 Mins.; Wed.; 7 p.m.
WDSU-TV, New Orleans

This weekly show of small fry talent is New Orleans' counterpart of "Paul Whiteman's Teen Show" and looks like sharp web material. Producer Steve Ellis has whipped up a smooth, fast-moving show with a frothy format, excellent set by Howard Jones and a lineup of production numbers by moppets who will reap a fat Hollywood tryout under sponsorship of Sen. Dudley J. LeBlanc of Hadacol fame.

"Tickets To Hollywood" utilizes chorus, line, original costumes and music with production numbers, and Wednesday (22) was titled "Afternoon In Paris" with Parisian setting.

Mary Fortier's song and dance, Jacqueline Ebel's fast tap and Ken Alfortish's vocals were integrated into production numbers sans emcee introductions, which kept the tempo at a fast clip.

Dorothy Berthelot, as hostess, projected a definite video personality, with Jack Alexander handling commercials and doing a smooth job.

Music, choreography and sets were of network calibre, costumes well designed. Direction was excellent and camera work professional throughout.

Liu.

WENDELL HALL REFLECTIONS

With Hall, John Dunham
Producer-director: Jim Harelson
15 Mins.; Mon.-thru-Fri., 11:15 p.m.
Sustaining

WBKB, Chicago

With a little more preparation on the gab portions of this late evening strip, which features longtime show biz personality Wendell Hall, it should gain momentum with those viewers with a yen for nostalgia. The harkback vein is being mined pretty heavily by a spate of similar shows on the local ether but Hall, with his "Ain't Gonna Rain No More," identity and his 30-odd years in the song-selling field, has an apparently inexhaustible supply of yesteryear tunes and show biz data.

As evidenced on segment seen (1), Hall can still put over the oldie ditties in a manner likely to have strong appeal, especially for the grayhatched generation. Plunking a mean over-sized uke, he peddled with considerable vigor such hardy perennials as "Red, Red Robin," "Jungle Town" and "Mellow Moon." He also kicked in with a snappy version of "Aba Daba Honeymoon," pointing out the tune dates back to 1914.

Staff gabber John Dunham is aboard the show obviously to pad out the chatter portions, which were the weakest part of the venture. Apart from an apparent lack of preparation, Hall seemed much more eager to sing than to gab.

Dave.

Tele Follow-Up Comment**MARK "Butch" CAVELL**

Just completed leading role "Thunder in the East" Paramount.
To East for Radio and TV commitments.

Contact Artist's Service SU 7-5400

HOUSEWIVES HOLIDAY

With Claude and Ruth Kirchner
Producer-director: Ed Skotch
30 Mins.; Mon. and Fri., 1 p.m.
PARTICIPATING

WEWR-TV, Cheyenne

There's more noise than substance to this twice-weekly audience participation daytime. It's appeal seems unwisely limited to those viewers who enjoy watching members of their own sex take part in low-level buffoonery.

With considerable more enterprise in concocting stunts for the ladies than evidenced on segment seen (13), Claude Kirchner and his wife Ruth might build the session into an acceptable offering. Kirchner knows his way around a TV camera and is adept at putting the female guests at ease. Mrs. Kirchner makes an attractive and proficient assistant.

It's in the participation department that the show needs its biggest hypo. Granted some of the video audience might find amusing three matrons stuffing bananas and other food items into each other's mouth as on the opening stunt, but it might be correctly assumed that an even larger segment found it completely unfunny and made the fatal dial twist. Likewise the "contest" that had two hausfrau drawing one another's profiles while blindfolded didn't offer much in the way of entertainment although it practically fractured Kirchner and the studio audience.

This particular frame was one of those affairs wherein Kirchner's spuds for the spot bankroller and Mrs. Kirchner's brief household hint segment were the best portions of the show. Dave.

Victor Borge took over as emcee for the vacationing Ed Sullivan on CBS-TV's "Toast of the Town" Sunday night (19) and, with a good lineup of guests acts topped by the Les Paul-Mary Ford husband-wife team, provided a diverting hour. Borge himself is no newcomer to video, having had his own show last season on NBC and guested on a number of programs. With his natural clowning talents, he kept the show perking steadily along with his introductions of the guests and scored solidly in his two solo spots. First was his combo comedy-pianist, which he rocked across. For his second spot, he played a Chopin "Nocturne" straight, which was neatly backed by the show's line and the Tommy Wonder-Margaret Banks terp duo.

Paul and Miss Ford, one of the hottest recording teams currently who've been touring the country's top vaudeville, registered with their music. They dubbed expertly an off-stage playing of their "Waiting for the Sunrise" disk and then did another tune on camera for top results. Audience must have been surprised at Miss Ford's virtuosity on the guitar via that final "question-and-answer" routine the pair picked out together. Silent film star Francis X. Bushman tossed in a big plug for 20th-Fox's "David and Bathsheba," in which he plays King Saul, and then teamed with Norma Thornton, one of the line gals, for an okay display of how a scene might have been played in silent pix and today.

A tasty dance bit by Bobby Scheer & Virginia Cornwell and some good vocalizing by a group headed by Keith & Sylvia Texta rounded out the stanza.

Wonder and Miss Banks demonstrated a bright dance routine in their feature spot. Seven-year-old

BABE RUTH MEMORIAL

With Dizzy Dean, Mel Allen, Don Russell, emcees; Denise Darcel, Nancy Andrews, Maggie McNeilis, Cleff Dwellers (6), Joe DiMaggio, Tris Speaker, Bob Shawkey, Hinky Haines, others
Producer-director: James L. Cadiagan
150 Mins.; Thurs., 9:30 p.m.
Sustaining

Dumont, from New York

The Babe Ruth Foundation for Cancer Research reaped a total of \$203,504 in pledges from viewers Thursday night (16) as the result of a two-and-a-half hour program aired over the DuMont net in memory of the late home run king on the third anniversary of his death.

While the primary purpose of the marathon show was to raise funds, nevertheless the memorial represented an historical broadcast since it's unlikely that so many of baseball's onetime greats will ever be assembled on one show again.

Among those on hand were Tris Speaker, Joe Dugan, Hinky Haines, Bob Shawkey, Joe DiMaggio and dozens of other oldtime players who either played with or against Ruth. Basically, this nostalgic diamond cavalcade was of interest only to ball fans.

But co-emcee Dizzy Dean did such a good-natured, down-to-earth job of introing the guests that even those of the audience who aren't privy to the lore of the game presumably found the long session interesting viewing. His colleagues, Mel Allen and Don Russell, carried on in the same vein.

Originating from DuMont's Adelphi Theatre, N. Y., the show was assisted by members of the three Gotham baileteam who answered calls from viewers pledging coin. No pretense was made at any kind of fancy production. Guests were led to the stage for brief interviews and informality reigned supreme.

Sandwiched in between the player quizzes were a couple of songs from Nancy Andrews, some harmonies from the Cleff Dwellers and a short commentary from Denise Darcel on what the French think of baseball and the late Ruth.

These and other digressions supplied the necessary change of pace.

Babe Ruth Memorial Program not only was a fine tribute to the slugger but also demonstrated what TV can do to help a fund-raising cause. There was a minor flaw here and there in the course of the 150-minute show, but that was to be expected and these imperfections could be easily overlooked.

Gilb.

SONGS OF FAITH

With Milti Bornwasser, Patricia Ann Lynch, James Wilburn, Wilson Hatcher, J. Douglas Ramey, narrator; Johnny Shrader, organ
Producer-writer: Pete Katz
Musical director: Edward Barret
15 Mins.; Sat., 5:45 p.m.
HONEY KRUST BAKERS

WHAS-TV, Louisville

"Songs of Faith" is an extension of a long established radio series sponsored by a local bakery, and bringing to TV viewers an additional dimension which has dignity and spiritual assurance. Format is a mixed quartet, composed of local church singers, non-denominational in tone, which projects spiritual uplift through well-known hymns. Background is organ, handled by staffer Johnny Shrader, and favorite tunes are spaced by brief inserts of religious philosophy pleasantly voiced by J. Douglas Ramey.

Air of spiritual contentment is set by "When We Walk With the Lord," "Have Thine Own Way," and other numbers in a similar vein. Voices are well-matched, and singers are properly reverent and telegenic. Pete Katz, producer, has worked in some biblical scenes using plaster figures, which heighten the effect of the songs, and on show caught camera work brought in some good flexibility. Four singers with hymn books in their hands, singing a la church choir, obviously restrict the camera scope, but this stanza comes off very well and avoids monotony.

In keeping with the dignity of the show, only commercial pitch is the straight announcement and captions. "Honey Krust Bakers bring you 'Songs of Faith'." Institutional form of ad is also carried on the firm's billboards in this area, stressing "Go to Church" and other slogans of a spiritual nature.

Camera and audio crew seem to catch the proper reverential slant, and Pete Katz' scripting and direction have been intelligently geared to home viewer, regardless of his religious beliefs. This is one of the WHAS-TV standard good-taste telecasts, and judging from show caught and previous viewings, should maintain a solid place in the affections of the WHAS-TV audience.

Hold.

Color TV Review

TWO SLEEPY PEOPLE
With Mike Wallace, Buff Cobb, guests
Producer: Frances Russ
Director: Ida Baird
30 Mins.; Mon.-Fri., 10:30 a.m.
Sustaining

WCBS-TV, N. Y.

The first colorcast of a Mr. and Mrs. show on CBS indicates that there's scarcely any show that won't be benefited by the tints. The new apartment recently rented by Mike Wallace and Buff Cobb, originating point for the show, takes on a warmth and personality that couldn't be captured in black and white, and the principals take on more color as personalities than could be registered in the usual videocasts.

Both Wallace and Miss Cobb are handy with the gab and reveal a charm and personality. The skin tints look like they were done up for picture post-cards, but as more is learned about color makeup, this defect should be eliminated.

There's also some running together of color when small items with a profusion of hues are shown. This was especially evident to one seated a distance from the camera, when a Spanish shawl was shown. The fabric designs weren't too clear, possibly because of the preponderance of red, the most powerful tint on the CBS spectrum, a hue that has to be handled carefully. Redheads are the exception. Miss Cobb's auburn showed up well. The same is true on fabrics of small design. Miss Cobb's yellow and black checked dress showed up as a mustard color during the long shots and Wallace's plaid shirt sometimes showed up indefinitely tinted.

As is the case in most of the CBS tinters, the cameras are apparently auditioning for the sponsors. They showed off any number of items in color and even displayed some black and white photos, probably for contrast. Later took on a greenish hue in the transmission.

The Wallaces appear as lively entertainers in this medium. On the preem show they invited restauranteur Sardi and his wife Adele. Sardi, from the moment he walked in, dominated the proceedings. At times, it was difficult to tell whose show it was. He was articulate and entertaining, whether in telling Wallace how to whip up Eggs a la Winchell, or explaining the personality caricatures in his eatery.

Discounting the additional values of color, the Wallaces have the makings of a good show of this type. They have an easy and natural manner and whether by design or accident, they allow the guests to take the limelight if they warrant such prominence. Jose.

Dual Color

Continued from page 32

itself. Industries noted that viewers would tend to buy the system used by the station carrying its favorite shows, regardless of whether the color was better or worse than on the other station.

Expense involved in the operation of dual standards would also be prohibitive, it was said. Spokesmen pointed out that several key black-and-white stations have changed hands during the last several years, and have thus changed their basic affiliations. If a station operating with color was to switch to another network, it would be forced to buy all new equipment.

Gen. Sarnoff said that RCA will probably apply to the FCC for new hearings within the next six months. Firm, through NBC programming facilities, will expand public demonstrations of its color system to other cities, either via co-ax or microwave, with Washington, Philadelphia and Chicago as the first in line. Since RCA has no commercial color license at this time, all programs must be separate from regular NBC monochrome telecasts.

He noted that RCA has been continuing its color research and explained that the field testing will represent a translation of those developments into production design. Tests are planned to continue until Jan. 1, so there will probably be no application to the FCC before then. Sarnoff said that RCA is continuing to cooperate with "other elements in the industry" favoring a compatible opinion, and that this application may be filed by some intra-industry group.

Television Chatter

New York

Max Liebman and Sid Caesar returned from the Coast Monday (20) . . . Singer Jane Wilson has decided not to return to the Fred Waring crew this fall. Instead, she'll try for solo guest spots on TV and continue as a permanent panelist on CBS' "Celebrity Time" . . . Helen Traubel, recently inked for a guest appearance on Jimmy Durante's NBC show Oct. 6, has been pencilled in for a second shot, in December . . . Tom de Huff, Weintraub agency producer on ABC's "Two Girls Named Smith," marrying Doris Ledauer, account exec at the same agency, in Stamfordville, N. Y., Saturday . . . Dancer Betty Luster of CBS' "Songs for Sale" vacationing this week at Lake George. Her partner, Jack Stanton, takes off next week when she returns . . . George Finley, formerly with Young & Rubicam, and Howard Hayward, formerly with Bill Bros. Inc., joined the WPIX sales staff.

Lorin S. Myers, formerly with NBC's sales promotion department, has switched to CBS as market research counsel . . . Peter Donald makes his color TV debut today (Wed.) as guest on CBS' "Two Sleepy People" . . . Ramsay Williams set for a role on NBC's "T-Men in Action" tomorrow night (Thurs.). . . Adams Hats pacted for 13 weeks on WPIX's "Dick Dunkel's Football Ratings," which premiers Sept. 21 . . . Donald Richards guesting on DuMont's "Cavalcade of Stars" Sept. 14 . . . Jane Morgan replaced Marion Morgan (no relation) as permanent femme singer on ABC's "Stop the Music" . . . Irving J. Pasternack, WOR-TV art director, wedding Belle Kogan next month.

Ralph H. Whitaker, Ralph M. Baruch and Richard C. Dawson have joined DuMont sales staff . . . Dick Coleman, disk jockey on WCBM, Baltimore, guesting on Art Ford's NBC show Saturday (25) . . . Helen Faith Keane, who does DuMont's "For Your Information," speaking on TV Saturday at the National Beauty Trades School at the Hotel Statler and on Aug. 31 at the Montefiore Hospital Country Sanatorium . . . Lee Bowman, vacationing at his Santa Monica home, due back in N. Y. soon to resume as DuMont's "Ellery Queen" Sept. 13 . . . Bill Tabbert, "South Pacific" featured singer, set for another guest shot on WPIX's "Video Chef" to display his culinary art . . . Casting Consultants booked both Lynn Loring and Lawrence Fletcher for CBS' "Crime Photographer" Thursday night.

Hollywood

Hoot Gibson will star in a series of western color travelogs tagged "Signposts of the West" to be produced by J. Romer Hillman, California oilman and V. George Badolan, eastern auto magnate. George Brandt is writing the scripts for the vidpic series . . . Filmcraft productions will resume filming television of Groucho Marx's "You Bet Your Life" Thursday (23). Having won NABET cooperation, firm will use an IATSE crew and the basic technique of eight camera setups that marked the first series of 39 shows . . . Robert Hutton and Bonita Granville toppling in "Hit and Run" first of a series of Revue Productions vidfilms for Gruen Watch Co. . . . Larry Marks and Larry Gelbert inked a new deal and resume scripting the Bob Hope radio-video series.

Frank McDonald will direct the next 26 in the "Wild Bill Hickok" telepix series for Corn Pops. Lensing starts next week with Guy Madison and Andy Devine starred.

John Rohrs has been named sales rep of United Television Productions' Chicago office . . . Riley Jackson, associate producer of the "Front Page Detective" series at Jerry Fairbanks Productions, returned from a fortnight in N. Y. Barbara Ruich, 18-year-old video songstress, won an exclusive term pact at Metro.

Nitery singer Mari Stevens, daughter of Loew presy Nicholas M. Schenck, made six Snader Tele-scriptions, backed by a male quartet and Harry Zimmerman's 12-piece orch.

Chicago

Motorola has unwrapped its new tele set line with price tags \$50 to \$100 lower . . . Carl Russell back as WBKB film editor after a completed Army hitch. George Rice, acting film editor, moves back as office manager . . . Lawrence Tibbett visits "Quiz Kids" on NBC-TV Friday night (24) . . . Procter & Gamble TV director Bill Craig here for huddles with Burr Tillstrom and Beulah Zachary on the post-hiatus resumption of "Kukla,

Fran and Ollie" which returns to NBC-TV Monday (27) . . . Stuart Greeting Card Co. is sponsoring a five-minute quickie Mondays on WGN-TV featuring Earl Nightingale . . . Laurin Healey departing Encyclopedia Britannica Films to serve in advisory capacity to Lou Cowan and Capt. Bill Eddy packaging firms . . . TV Forecast editor Bob Kubilek off again to the wars with ex-VARIETY mugg Marty O'Shaughnessy taking over the top slot on the fan mag . . . Wendell Hall's nightly quarter-hour on WBKB picked up by American Television . . . Comic Cliff Norton returns Monday (27) with his cross-the-board five-minute show on WNBQ for Procter & Gamble. Lyn King directs and Paul Rymer pens the scripts . . . Mages Sporting Goods is sponsoring WGN-TV's final Sunday feature film showing . . . Len O'Connor subbing for Cliff Utley on WNEQ's nightly news show. Utley is currently in Europe . . . Dave Garroway to sub for Faye Emerson on her CBS-TV "Wonderful Town" stint Saturday (25).

London

Originally staged in the westend in 1942, "Claudia" is to be produced on TV next Sunday (26) by Eric Fawcett. Principal roles will be played by Ann Walford and Patrick Barr . . . a new comedy by C. P. Snow and Pamela Mansfield Johnson was aired last Monday

Silent Stranglehold

Hollywood, Aug. 21. How to achieve success as a television actor—be a rassler. Owl-Rexall clamped a video-lock on KTFV's "The Wrestlers and the Ladies," originally known as "Beauty and the Beast."

It is a charade in which the grunt-and-groaners don't emit a grunt or a groan or even a polite burp. Four grapplers put on a pantomime with three femmes, which is duck soup for any journeyman grappler. Wrestling and pantomime are synonymous these days. John Doyle is supplying the four behemoths.

(20) with Mary Jerrold starred . . . Le Roux Smith Le Roux is editing and introducing a new TV series, "Adventure in Sight" which teed off last Monday (20) . . . The 700-year-old Ceremony of the Keys, the traditional locking-up of the Tower of London against the King's enemies, is to be screened on Friday (24) while on the previous day viewers will be taken on a tour of the Tower . . . Motorboat racing on the Thames and highspots of the annual Southend Carnival are among the current outside broadcasts . . . "The Man Who Was Caliph for a Day," written by the producer, Rex Tucker, fills the drama spot Friday (24). Leading parts are to be played by James Dale, Alison Petrie, Valentine Dyall, and Peter Coke.

Silent Stranglehold

Hollywood, Aug. 21.

FCC Urged to Issue Quick Decision In Richards Case by Cal. News Club

Washington, Aug. 21.

Concerned over reports that the FCC may drop the G. A. Richards case because of the broadcaster's death, the Radio News Club of Southern California has urged the agency to issue a decision on the basis of the findings, in the interest of assuring a standard of news reporting.

It was the complaint of the RNC that precipitated the Commission's inquiry into news-slanting on the Richards' stations—KMPC in Los Angeles, WJR in Detroit and WGAR in Cleveland.

David M. Anderson, president of RNC, recently wrote each member of the Commission, VARIETY learned yesterday (Mon.), protesting the recommendation of hearing examiner James D. Cunningham to dismiss the proceedings on the ground that Richards' death makes the case "moot." Anderson said that "the issue at stake here is so clear that the Commission in its wisdom cannot fail to realize the necessity of a decision."

Anderson told the commissioners that "at no time in history has it been more important that the integrity of news must be protected in order that the people of the U. S. may be truthfully informed." At the same time, he said, "Professional radio and TV newsmen and

management need the guidance of a definite code of news standards which insures impartial news reporting."

RNC's Malicious Criticism

Anderson further pointed out that the members of the Radio News Club "collectively and individually have made considerable economic sacrifice and have been subjected to the most malicious kind of criticism in their effort to defend the American tradition of responsible news reporting."

FCC Chairman Wayne Coy, VARIETY learned, assured Anderson last week that the Commission will give "careful consideration" to the issues raised when it acts on renewal of the stations' licenses and an application to transfer the properties to Richards' estate. Examiner Cunningham's initial decision, issued June 4, has been challenged by FCC general counsel Benedict P. Cottone as an illegal document outside the examiner's authority. Cottone has asked the commission to set the decision aside and order Cunningham to issue a decision based on the testimony taken at the hearings.

Neither Cottone's protest nor the application to transfer the stations to Richards' estate has been acted upon.



"about Peter Platypus . . ."

With this and many other fascinating stories of childhood, Mrs. Paul Bowermaster of the Lancaster Free Public Library thrills thousands of children Thursday afternoons at 5:15.

During this show, the library-book stories are enlivened by slides of illustrations taken from the books. Frequently, too, Librarian Ernest Doershuch appears on the show to explain to children and adults how the Public Library can be used and enjoyed. The mail pull has been gratifying. In ad-

dition, another result has been the greatly increased attendance at the Library story-telling hour every Saturday morning, since the inception of the program.

With this, and other community service programs, WGAL-TV strives to broaden, enrich and enliven the daily lives of the people who live in the communities it serves.

WGAL-TV

LANCASTER, PENNA.

A STEINMAN STATION • Clair R. McCollough, Pres.

NBC
TV Affiliate

WGAL

Represented by
ROBERT MEEKER ASSOCIATES Chicago • San Francisco • New York • Los Angeles



The International Singing Star—

Sylvie

CABARETS

FRANCE, France-Soir — "Sylvie St. Clair has talent, perfect beauty, much humor and assurance, charm, and great vitality — these qualities make her a brilliant artist."

ENGLAND, Sunday Graphic — "The beautiful Sylvie St. Clair immediately won public and critic—one more new brilliant success for Sylvie."

GERMANY, Stars and Stripes — "A wow, Miss St. Clair has beauty and a great voice."

ITALY, Corriere Lombardo — "Sylvie St. Clair is having a terrific success—so full of finesse—songs so full of humor, personality, her distinction, her charm, the freshness of her interpretation immediately won her audience."

LEBANON, L'Orient — "Beauty, charm and elegance are nothing without personality sings Sylvie St. Clair and personality she

is full of—which doesn't mean that she lacks beauty, charm, elegance and 'esprit'."

SWEDEN, Afton Bladet — "Her enchanting songs have proved a tremendous success."

SWITZERLAND, Tribune — "Poised and full of charm, Sylvie St. Clair has a way of talking to her public and enjoys herself as much as they enjoy her—her songs are full of life."

CANADA, Le Canada — "The most charming French artist we have applauded—she possesses a very personal style, a grace and distinction of which very few artists can honor themselves. She gives proof of a sure taste in the choice of her songs and by her interpretation which go from emotion to fantasy and she brings out all the quality and beauty of her songs."

VARIETY — "Scores heavily . . . has savvy in putting over her songs . . . a sock."

Press Relations:
SIDNEY ASCHER ASSOCIATES

Personal Management
33 West 42d St., N. Y. C.



Sylvie St. Clair

TELEVISION

New York — London

N. Y. DAILY NEWS — "Sylvie St. Clair has a happy faculty of singing a song lying down and somehow manages to create the happy illusion that she is as snug as a bug on your rug and is dedicating herself, exclusively, one might add, to your express entertainment."

LONDON STAR — "Sylvie knows the television cameras—Sylvie St. Clair at her most seductive, and that is very seductive indeed. I doubt if even Delilah knew the business better."

TELEVISION GUIDE — "Sylvie of Paris—a natural for television. Unlike most singers who stand stock-still before a microphone, she is always in action, punctuating her songs and running a line of patter with an expressive wink, a flip of a hip or a come hither look."

LONDON BANDWAGON — "Glamorous Parisienne Sylvie St. Clair—videogenic—piquant personality."

VARIETY — "Her injected notes, done in a charming French accent . . . Honey blond, vivacious Sylvie St. Clair puts new life into song and story and gets results."

SUNDAY CHRONICLE — "Who Is Sylvie? — She's Tel-Vision No. 1. From all the glamour of Hollywood and New York, she was picked as the perfect television girl. She's photogenic, she has what television takes—mobility, a hundred different expressions, clearcut although soft features, an air of Continentalism."

PLAYGOER — "Sylvie St. Clair as captivating before the television cameras as she is in 'Latin Quarter'."

TELEVISION WORLD — "Televisions 'New Look' Sylvie St. Clair chanteuse—French—Oo!! La!! La!!

LONDON STAGE

Starred
"Latin Quarter" — 1950

"CAFE CONTINENTALE"
(concluded successful run Aug. 25th)

PLAYGOER — "The toast of London is Sylvie St. Clair."

STAR — "Sylvie St. Clair, a beautiful husky-voiced blonde French singer of pronounced vivacity, is a decided hit in this revue as she was in 'Latin Quarter' last season."

The Performer — "Leading lady is Sylvie St. Clair, a chic French girl, who handles her vocals, whether in English or French, with an attractiveness that matches her appearance."

Daily Express — "Highlight: the full-throated singing of Sylvie St. Clair."

SKETCH — "Sylvie St. Clair, a French singer who has looks and talent."

LEISURE — "Sylvie St. Clair, a glamorous Parisienne makes a delectable London debut to follow her triumph on the Continent."

VARIETY — "Sylvie St. Clair, a newcomer from Paris, has a pleasing personality and puts over her numbers with a gamin, endearing quality."

QUEEN — "A singer whose voice is as delightful as her presence."

BAND WAGON — "Sylvie St. Clair, 'naughtee' in a demure sort of way."

Direction:
WILLIAM MORRIS AGENCY

LINE SHEPHERD
10 — Longacre 5-6396

OSCAR TREADWELL SHOW
300 Mins.; Mon.-thru-Sat. 1 to
6 p.m.
Participating
WDAS, Philadelphia

Immediately apparent features of the Oscar Treadwell Show are the superior taste of the disk jockey and the innumerable commercials with which the show is loaded. Treadwell is a daily host (1 to 6 p.m.) six times weekly and his five hours of disk jockeying platters for which the word "commercial" would be a reproach. Nevertheless

Treadwell's non-commercial music is used to sell everything from refrigerators to short term loans. The Top 10 hits are rarely played and on session caught program opened with the fine two-year-old Claude Thornhill waxing of "How Am I to Know," although such well known artists as Sarah Vaughn, George Shearing, et al., get heavy plugging.

Treadwell did an interview with Norman Granz, whose "Jazz at the Philharmonic" relies heavily on the Treadwells and their audiences

for boxoffice draw. Gab session was strictly a buildup for Granz concert at Academy here next month, but for the aficionados of jazz it was very persuasive talk. Treadwell knows subject as do few people in town, and his program is a welcome stop rather than an obligatory one for the jazzmen visiting here. Although he uses none of that nonsensical jive talk, Treadwell has the knack of making his interview subjects interesting because he himself is so interested

in them and the music they play. Easy familiarity of chatter is another asset. All the high priests of pop are known by their first names "Diz," "Lester," "The Bird," "Stan," etc. Surnames are apparently unnecessary. Sometimes guests come from outside world. Later on same show a magistrate discussed center city parking problems. Treadwell handles these mundane matters equally well. Jock sometimes throws a bone to listeners who go for melody, but always appends comment as to what makes it good, or not so good.

Stint is a taxing job, since d.j. does a lot of the commercials. Treadwell waits usually until the end of a record to announce its title and artist. His comments, though authoritative, are kept short, as though he feels that an audience which likes this sort of thing would need little elucidation about it. Hourly newscasts and racing information and results are interspersed. Gagh.

BABE RUTH MEMORIAL

With Mel Allen, Bud Palmer, Bob Shawkey, Hinky Haines, George Sisler, Joe Dugan, Sam Jones, Spud Chandler, others
Producer: John Newhouse
30 Mins., Thurs. (16), 10:30 p.m.
MBS, from New York

Mutual's tribute to Babe Ruth, on the third anniversary of his death, came across as an unexciting session that bordered on the maudlin despite lineup of some of baseball's most colorful players. The airer seemed hastily put together with no consideration for entertainment or dramatic values. Score an error for Mutual for not making the most of its opportunity to revere "The Babe" and pitch for aid to the American Cancer Society.

In the first quarter hour Mel Allen introd the baseball stars who either played with or knew Ruth. They were overly sentimental and repetitious. Many of the vivid aspects of Ruth's career were overlooked and they paid tribute with such inane comments as "he was the best," "he was the greatest," "he was 'The Babe'." Last quarter was conducted by sportscaster Bud Palmer, who put the athletes through a baseball quiz. Session livened up here a bit as the questions were tough and interesting.

It was in the last five minutes, however, that the stanza achieved its proper stature. Frank White, Mutual's prez, came on to deliver a brief speech donating the net's transcription of Ruth's speech at Yankee Stadium, 1947, to Paul Kerr, head of Baseball Hall of Fame, Cooperstown, N. Y. After Kerr's acceptance, the transcription was aired. It came through with poignancy and effect. Ruth's voice, weak and pathetic due to a cancerous throat infection, accomplished more for Cancer Fund aid in this brief address than any of the live performers who preceded him.

STUMPUS
With Ken Wilson, Bill Green, Ray Dorey
25 mins.; Mon.-thru-Sat., 1:35 p.m.
Participating
WHDH, Boston

This is a sprightly 25-minute session of music and banter during which WHDH's (and Columbia Record's) solid organ and piano team, Ken Wilson & Bill Green, and vocalist Ray Dorey, attempt to play or sing at least eight bars of a tune suggested by listeners. If boys are baffled, which occurs occasionally, the requestee is rewarded with several pairs of ladies' nylon hose.

Two guests, who correctly identified the three mystery tunes played on previous programs, are invited to attend the show where they select cards and feed them to emcee Dorey, who in turn acknowledges the sender's name and springs the title on the cast. About a dozen tunes were used during the program ranging from "Here In My Arms," "Ramona," "When the Organ Played at Twilight" to "My Object, All Sublime" from "Makado." Only stummers, when caught, were "Dreamland Rendezvous," which completely baffled the musicians, and the oldie "Who Takes Care of the Caretaker's Daughter?" However, one of the gal guests hummed what she claimed was the tune which went unchallenged by the staffers. Interspersed between requests each of the boys solo a mystery tune, correct identification by a listener being the basis of guessing on the show.

Dorey handles the emceeing chores neatly, tying the show together with bits of bantering with guests and Ken & Bill duo, who also chime in with asides, puns, etc., to add to the overall informality of the stanza.

WAKE UP BALTIMORE
With Buddy Deanne
120 Mins.; Mon.-thru-Sat., 6:30 a.m.
Participating
WITH, Baltimore

This waker-upper has been the jumping off place for some top names in the national picture today and present operator, Buddy Deanne, up from WHAM, down Memphis way, is giving it a dash of cornpone, turnip greens and hy'all brogue which is building a following. Spinning disks midst casual and practically total ad lib chatter throughout the two-hour stretch, Deanne manages to project a youthful enthusiasm and screwball personality that is attracting considerable audience response from a somewhat younger sector than the normal hausfrau listeners normally attracted to early morning airings.

Gagged up stunts like broadcasting in his pyjamas from the sidewalk in front of the studio located in the downtown area and offering himself for household chores as a contest prize are helping towards a buildup that should make him a strong fixture for this hard-hitting station.

Burm.

CLIFF ENGLE AND THE NEWS
Producer-director: Cliff Engle
15 Mins.; Mon.-thru-Fri., 12:45 p.m.
Sustaining

KFRC, San Francisco

News and news analysis, without editorializing, is the strong forte of this sound, authoritatively voiced commentator who presents the pageant of current events without presuming to have occult information of the future.

Sharing straight news reporting on events of the day with once-over-lightly treatment of feature material, Cliff Engle provides a fast moving, easy-to-follow, intelligent, 15-minute chatter marathon. Quotation from important periodicals (New York Times and Herald Tribune on the Japanese Peace Conference when caught) is reflective of technique of going to vital sources for copy. Other subjects range from comment on speed-travel to treatment of current men's, women's fashions.

Engle, who has a long background in radio as announcer, news reporter and commentator, is mature in his handling of material as well as in delivery, which is easily paced and pleasant to take.

Ted.

JIMMIE OSBORNE
Producer: Joe Eaton, Jr.
Writer: Mary Louise Moore
120 Mins.; Mon.-thru-Fri., 11:30 a.m.; 60 Mins.; Sat. 12 (noon).
Participating

WKLO, Louisville

One real manifestation that morning radio is alive and kicking, at least in the Louisville market, is the Jimmie Osborne show. Stanza has been on WKLO about three weeks, and the amazing appeal this youngster has for all ages is becoming the talk of the town. Station's "B" studio is packed and jammed, and it has been necessary to enlist services of several of the station staff to cue up the listeners eager to squeeze into the studio to gander Osborne in person. All this, too, without giveaways or come-ons of any kind.

Osborne uses no definite format. His approach is strictly informal, he reads requests, intros E.T.'s and news, takes the mike into the audience for brief interviews (only when the interviewees express a desire to chat), sings hill tunes to his own guitar accompaniment, and in general conducts a friendly, folksy session. His studio audience consists mostly of females, children, and quite a sprinkling of nursing babies. One item which goes over big is the community singing sess. Tunes are of the hillbilly type, with an oe-

(Continued on page 40)



Eileen BARTON

ANCHOR HOCKING'S
BROADWAY OPEN HOUSE
NBC-TV-11 P.M., TUES.-THURS.-FRI.

Direction: M. C. A.

Take the guesswork out of time-buying in the
\$3 1/2 BILLION DETROIT MARKET

These are the Facts:

From 6:00 P.M. to midnight, Monday through Friday, WWJ delivers MORE Detroit listeners than any other station.

WWJ's average cost-per-thousand nighttime listeners* in the Detroit Metropolitan Area (828,720 families) is 28% lower than the average cost-per-thousand listeners for nighttime radio in Detroit.

That's why WWJ takes the guesswork out of buying time to sell Detroit Ask for figures.

*based on March-April 1951 Pulse Ratings



FIRST IN DETROIT Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE F. HOLLINGBERY COMPANY

Associate Television Station WWJ-TV

AM—950 KILOCYCLES—5000 WATTS
FM—CHANNEL 246—97.1 MEGACYCLES

Polling the experts on Cleveland's best buy



Horace Norris, Natl. Adv. Mgr. says:

"As I see it, the basic plot is concentration on our key markets. That means radio, America's No. 1 mass medium, and in Northeastern Ohio, that means WTAM—the only station to deliver sizeable audience in all four markets of Cleveland, Akron, Canton and Youngstown. And at the cost of a single schedule. To get 4 for 1, better buy WTAM."



Stewart Stuart, Acct. Exec., adds:

"When I want to wake up a market, give me a station's grass-roots impact. Sure, WTAM is Cleveland's lowest cost-per-1000 station for announcements. But it's the community identification that gets me—the *only* NBC station in the entire area, and the first 50,000 watt station in Northern Ohio. It's old-fashioned good radio without fooling."



Morton Horton, Listener, concludes:

"I'm thinking of the WTAM shows I live by. Up in the morning to *Jay Miltner*. Off to work on time thanks to *Tom Haley*. Then Wifey tunes in *Woman's Club of the Air*. After an evening of the big NBC shows, I'm sold on the 11 PM News, and wind up with *Tom Manning's Sportcast*. It's Cleveland's finest listening and I come from Cleveland, so I ought to know."



Monroe Monroe, Timebuyer, insists:

"I want to send up skyrockets on audience size. With the largest daily BMB audience in Cleveland and over twice the audience of any other station in the entire Northern Ohio area, WTAM has the highest Hoopers in more periods of the noon to midnight peak listening time than any other area station. Yes, WTAM rates better than any other station."

→ **All the experts agree . . .** Whatever your angle, the conclusion just can't be denied—WTAM is Cleveland's best radio buy. And just so, all seven major market stations represented by NBC Spot Sales are the best buys in their areas. And that's only one reason why first calls just naturally are put in to NBC Spot. Serving only seven key radio stations, your NBC Spot Salesman has the time to devote to your account . . . the right availabilities and facts to give you quickly . . . the knowledge, organization and research services to show what Spot can deliver for you in the nation's key markets

. . . via **RADIO**, America's No. 1 mass medium.

WNBC—New York
WMAQ—Chicago
WTAM—Cleveland
WRC—Washington
KOA—Denver
KNBC—San Francisco
WGY—Schenectady—
Albany—Troy
represented by

NBC
Spot Sales

NEW YORK CHICAGO CLEVELAND SAN FRANCISCO HOLLYWOOD

Radio Reviews

Continued from page 38

casual hymn tune, like "What a Friend We Have in Jesus" and the like.

Guy's warbling impresses as the conventional hillbilly type, but lad evidently has something more, based on his tremendous appeal and taking into consideration strong TV opposition in this market.

Joe Eaton, Jr., son of station's general manager, and Mary Louise Moore ably handle production and scripting details for town's currently hot number in the hillbilly field. Hold.

VANDEVENTER AND THE NEWS
15 Mins., Sun., 1 p.m.
CAPEHART FARNSWORTH
MBS, from New York
(J. M. Mathes)

Despite an offish day on the press wire services, Fred VanDeventer's initial newscasting series Sunday afternoon (19) came across with enough reportorial impact and analytical qualities to make it interesting listening for news hungry dialers.

VanDeventer's delivery was sharp and concise. He got to the meat of the stories behind Sunday's bulletins with a minimum of garnish and the quarter hour stanza moved at a clicko pace. Program, however, needed some human interest yarns to give it more warmth.

Commercials were brief and handled with good taste.

BOB NEAL FARM PROGRAM
Mon.-thru-Sat., 7:30 a.m.

Participating

WMPS, Memphis

Bob Neal, w.k. Memphis radio performer and emcee, can certainly lay claim as the midsouth's "Mr. Ayem Deejay" down here with his daily morning stints. He turns in a nifty package on his marathon morning packages which open daily at 5 a.m., and wind up at 8 over WMPS.

Neal's down-to-earth style with his rural and Memphis audience in this sector has boomed him into one of the South's top spinners. He does a better-than-par for the course in handling both hillbilly and pop tunes and his neatly patterned patter of seguing from platter to platter gains him beaucoup listeners.

In addition to his folksie winning chatter with the "neighbors,"

Neal also gets into the act with a strummin' routine or two on his uke. His corny presentation of the uke has proven to be a socko hit with the WMPS audience. On Saturday show (11) when caught, Neal invited Bobby (Uke) Henshaw, vet vaude uke specialist, for a guest spot.

Henshaw and Neal worked on the morning show as though they had been teamed up for years. Henshaw scored with his "Whispering" and his unique interpretation of "Paul Parrot Rag" on the uke. He signed off with "Stars and Stripes" and a few hints on playing the uke in his interview with WMPS' Neal. Incidentally, this guy Neal is a cincheroo for a bigger spot with his morning packages. Matt.

FAN FAIR
With Maggie Wulff, Bob Wass
Producer: Wulff
10 Mins.: daily before Cleveland
Ball Games
Sustaining

WERE, Cleveland
This is the pre-game, ask the "woman-on-the-street" her opinion of the Cleveland Indians. Stationed in front of the Stillman Theatre, the Bob Wass-Maggie Wulff team make the inquiries, with Maggie doing the inquiring. The strength of such programs is in the ability of the interviewer to handle the interviewee and Maggie, with her quick wit, adroit handling and pleasant personality, keeps the program moving rapidly and with much sparkle.

Wass draws an asset for chinning in at proper moments.

MR. & MRS. LONGHAIR MUSIC
With Mildred and Joseph Mill Brown

Producer-Writer: Brown
60 Mins., Sun., 6 P.M.

Sustaining

WCPC, New Brunswick, N. J.
Another husband-and-wife entry —chatter and platter spinning—but this time with platters definitely on the longhair side. Hosted by Mildred and Joseph Mill Brown, show stacks up as just a so-so proposition, at least in its present stage.

Format is usual striving-so-hard-for-sprightly gab, spinning of long-hair platters and chinning with

visiting guests as George Miller of Columbia Artists Management on premiere. From the show caught plenty of revision appears to be in order if the program hopes to become habit-forming with dialers. Tightening, pacing, humor, brevity and novelty of approach as well as good scripting are just a few things this show needs.

Host and hostess, however, display excellent musical taste in selections offered which ranged from Brahms' Hungarian Dance Number 5 by Arthur Fiedler and the Boston Pops Orchestra to the "Cinderella Suite" by and with Eric Coates conducting a London Symphony Orchestra. Both of the Browns, too, boast a more than fair style of delivery which undoubtedly scored with plenty of listeners. Basic idea is on the credit side and can be built into a program that would find its niche with the longhair music set—but it needs surgery.

FRIENDSHIP ROOM MELODIES

With Martha Wright, Hayes Gordon, Glee Club

Writer-producer: Marcella Kuechle

30 Mins.: Sun., 4:30 p.m.

WORCESTER FEDERAL SAVINGS

WTAG, Worcester, Mass.

For its 75th transcribed Sunday afternoon session via WTAG, Worcester, "Friendship Room Melodies" had songstress Martha Wright on hand to add an extra filip to a pleasant half hour of music and song. Now starring in "South Pacific" on Broadway, she warbled "You're Everywhere" and "You Are Free" with elation and dueted a tuneful "Will You Remember?" with Hayes Gordon.

Format of "Friendship Room" relies heavily upon melody—mostly of the light opera variety—although a choral group is spotted occasionally with a cowboy lament or hymn. Also woven in the session is a brief talk from "the man from Friendship Room." On show caught he discussed the history of the 4-H clubs and how the organization has aided thousands of youths since its formation in 1909.

Accent is wisely upon good music of a type deemed to interest the more mature listener. It's easily understood why Worcester Federal Savings picks up the tab on this conservative late afternoon stanza. Plugs for the sponsor are of an institutional nature. Sole Slip-up on this relaxing affair is a failure to identify the orchestra and chorus anywhere in the segment.

Scenic designer Howard Bay, who has done sets for a number of Broadway leggits and also handles NBC-TV's "Somerset Maugham Theatre," has opened a package outfit to service video shows on an indie basis. Labeled TV Design Associates, Bay plans to design, build and paint sets for video productions on a commission basis, as well as supply props and handle transfer of the material to the required studios.

Bay is being repped in his new venture by John Gibbs, who packages the Maugham show. He reportedly has set up the outfit to capitalize on the fact that a number of top agencies with TV shows on the air are cutting down expenses by hiring out their set designing, instead of keeping a designer on staff.

New moppet show which will translate into television terms the picture books issued by some of the major recording companies with their kid records is being lined up by WNBT, NBC's N. Y. flagship, for an early Sunday morning airing. Station has already arranged with both RCA Victor and Capitol to make the picture books available.

Books are used by the diskies to help the kids follow the record's story, with a whistle sounding on the record each time the moppet listener is to turn the page. For TV, WNBT plans simply to put the record on its turntable and the pictures in front of its cameras, changing the picture each time the whistle blows. Station will change the position of the cameras to achieve whatever motion is required.

Potential audience for late-evening television programming was brought graphically home to ABC execs last week. Network's WJZ-TV, N. Y., was testing the linearity of its transmitter from midnight to 1 a.m., after it had been off the air for half-an-hour.

Despite the lag between its official closing and the tests, the station received a flock of phone calls from viewers wanting to know whether it was experimenting with color TV. Station attributed the nature of the question to its sharper pictures, resulting from its recent power boost and transmitter site shift to the Empire State Bldg., N. Y.

Television has sold itself right out of a Chevrolet account on the Coast for the second time in a month. First, Central Chevrolet cancelled its Spade Cooley show because the layout was selling too many cars. Now the same thing has happened with Chevrolet's KECA-TV "Triple Theatre," Coast's first three-hour nighttime show. Layout, consisting of three films per evening, is bowing out Friday (24) after 18 months because company can't get enough cars to meet the demand. It might be renewed when new cars come out in December. Meantime, Chev will sponsor football telecasts on KNBH.

Du Mont's Allocation Plea

Continued from page 32

of 21 cities serving only 32% of the population. The DuMont allocation thus would give an additional 24,000,000 people the benefits of having four or more competitive TV services in the VHF channels.

Goldsmith declares that while the DuMont plan promotes network competition, "there are ample grounds for criticism that the FCC plan tends toward a network and market monopoly situation." The number of quality programs available to the public, he adds, "is not necessarily equal to, but may be limited by" the number of nets. "Only through competitive and multiple networks," he asserts, "can the public have the freedom of program choice to which it is entitled."

But for networks to survive, he points out, "they must be in a position to reach audiences in most of the large centers. Experience shows that a network must have outlets for its programs in most of the top 25 market centers of the country, as well as in the smaller population areas.

"Under present conditions, and those to prevail for several years, networks must have VHF outlets, otherwise they will not have audiences."

Goldsmith points out that all four TV networks have sustained operating losses during their existence "but have kept going in contemplation of the 'unfreeze' and the opportunities to be afforded by multiple outlets in the principal markets."

Envisions 2,129 Stations
For the nation as a whole, the Du Mont plan would provide for 655 VHF stations (97 more than the FCC) and 1,474 UHF stations (116 more than the FCC), or a total of 2,129 TV stations as compared with 1,916 under the FCC proposed allocations.

Not only does the DuMont plan give greater choice of programs to people in the large cities but also to most of the nation's population. Goldsmith points out that at least two stations could be provided in each of 423 cities under the DuMont plan while under the FCC plan 96 fewer cities could be so served. These 423 cities would provide multiple service to over 140,000,000 people. The FCC plan would provide multiple service to 3,000,000 fewer people.

The DuMont plan provides TV service to 1,236 areas as compared to 1,239 areas under the FCC plan. Thus, says Goldsmith, the plan is not achieved at the expense of sparsely populated communities.

The ability of DuMont to develop a "much more efficient" plan than the FCC, Goldsmith explains, is due to the fact that its staff

has worked night and day on the problem and has applied "careful and expert study and consideration to placement of the available channels within the FCC framework of engineering standards, which have been generally approved and accepted by the industry."

The plan excludes the reservation of channels in certain cities for educational stations, as proposed by the FCC. "While there may be a few scattered institutions," says Goldsmith, "which can marshal funds for a costly broadcasting installation, we are convinced that neither adequate private nor public funds will be made available for either national or regional comprehensive fulltime non-commercial broadcasting."

Radio Follow-Up

"Meet Millie" is a strong laugh package, a tribute to Audrey Totter who personates the titular role, but more so to Frank Galen, producer-director and co-author of this CBS-AM show. An anomaly arises from a strange series of inflections which the cast essays, obviously under direction, that is a cross between the singsong of a Bronx brogue and a Brooklynese Gowanus malapropism. Miss Totter is not as bad as "Mortimer," the shipping clerk who's enamored of her, and mama, who's egging Millie on to snag the boss' son. None the less, despite the highly peculiar dialectics the lines are fundamentally sound, and the humor not infrequently productive of real boffos, which is the more creditable because they are born of situation and not of gag.



Courtesy of M-G-M
Now appearing with
DONALD O'CONNOR
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5 reasons why WGN carries more local food and drug advertising than any other Chicago station . . .

1949 BMB Weekly - Daytime Audience

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Wisconsin	485,020
Indiana	331,920
Michigan	262,630
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. . . Advertisers of food and drug products need WGN in Chicago . . . still reaching more homes day or night than any other Chicago station



Chicago 11
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50,000 Watts
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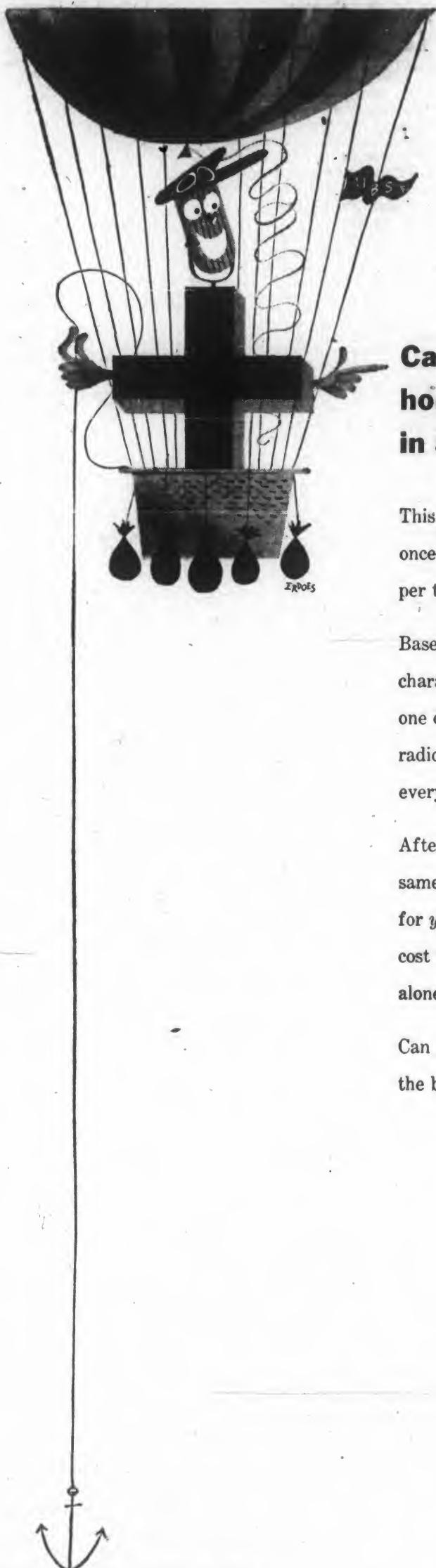


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**Can you use the highest
homes-per-dollar show
in all evening radio?**

This program tops all other evening once-a-week programs in homes reached per time-and-talent dollar.

Based on one of the most famous characters in all fiction, it has built one of the largest followings in all radio—more than 3,000,000 families every week, coast to coast.

After five years' sponsorship by the same client, this program is now ready for *your* use—at a time-and-talent cost that is lower than evening *time* alone on other networks!

Can you afford *not* to investigate the best buy available in all radio?

Phone: Mutual Network Sales

NEW YORK PE 6-9600 — WH 4-5060 CHICAGO

Coy Stands Pat on Opposition To Licensing Bill on Airing Bet Info

Washington, Aug. 21.

Proposal of the Senate Crime Committee to require FCC licenses for transmission of gambling information was given a cold shoulder for the second time by Chairman Wayne Coy in a letter over the weekend to Sen. Edwin C. Johnson (D-Colo.) of the Senate Commerce Committee. Coy had previously opposed the licensing bill when it was introduced last Spring.

Chairman Coy reiterated his position in favor of an outright prohibition against information on bets, odds or prices paid in horse races. Such information, Coy said, "constitutes the life-blood of all types of interstate gambling activities." A bill along the lines he proposed was approved by the Commerce Committee last year.

The Crime Committee bill, introduced by Sen. Herbert R. O'Connor (D-Md.), would exempt radio stations, newspapers and wire services serving newspapers and radio stations.

In behalf of the Commission, Coy wrote Johnson he could not see the logic of dealing with the gambling problem by means of "a cumbersome licensing system which is alien in all respects to well-established concepts of common carrier regulation."

Coy said the measure is too complex to be workable and contains so many loop-holes as to be "inappropriate and ineffectual." If the regular racing wire services were cut off, he said, broadcasting of race results and betting odds would become of greater value to gamblers.

"It is well recognized," he added, "that newspaper publication and radio broadcasting of probable odds and prices paid on sporting events other than horse or dog racing can provide gamblers with most, if not all, of the information they need to continue to carry on widespread gambling activities."

Coy took issue with opposition to an outright ban on grounds it might infringe on freedom of the press and radio. "Nothing has been brought to our attention," he said, "which indicates that the specific type of information which would be banned under the Commission's proposal can be considered useful for any purpose except gambling, whether the recipient is bookie or whether it is intended for publication as news of gambling ac-

tivities which will take place or have already taken place."

Last year, the FCC revoked the license of WTUX in Wilmington, Del., for broadcasting race results as soon after the races as to assist bookie operations and for devoting too much of its broadcast format to race programs. However, the Commission has allowed the station to stay on the air pending reconsideration of the case.

Hearing Due On Hennock Status

Washington, Aug. 21.

Strength of the opposition to the nomination of FCC Commr. Frieda Hennock to a Federal judgeship in New York will be determined this week by the Senate Judiciary Committee. The Committee will hold a hearing on the appointment Saturday morning (25).

It is expected that witnesses representing the American Bar Assn. and the New York City Bar Assn. will testify against Miss Hennock. Both organizations have written the Committee they regard the candidate as lacking the qualifications for a judge.

It is likely that Miss Hennock will be strongly supported by women's organizations and New York representatives in Congress.

S'west Conference Grid Sponsorship Again Set

Fort Worth, Aug. 21.

For the 11th consecutive year, the Texas State Network will broadcast Humble Oil and Refining Co. exclusive coverage of Southwest Conference games.

On Sept. 22 there will be four intersectional games, with one contest to be aired through TSN. Actual broadcast schedules for the Southwest Conference games, first of which will be played on Oct. 6, will not be known until early next month.

Charles Jordon, vice president of TSN, will give the play-by-play reports for the regional web.

Practically All Mpls. Air Talent to Originate Shows From State Fair

Minneapolis, Aug. 21.

Minnesota State Fair, Aug. 25-Sept. 3, will get a record amount of radio coverage. CBS station, WCCO, for example, will expand its activities in this direction to record-breaking proportions with Larry Haeg, Farm Service Director, in charge.

A twofold program will make it possible for more Fair visitors to see WCCO radio personalities and, at the same time, carry a greater share of the Fair's color and excitement to home listeners.

Program calls for broadcasting more than 15 hours of programs from the Fair grounds, with the majority of features originating from the Agriculture-Horticulture building where there'll be a large display booth as a place for fairgoers to meet such WCCO personalities as Cedric Adams, Bob DeHaven, George Grim, Stew MacPherson and Haeg, etc.

WCCO staffers will distribute from the booth 50,000 copies of a special four-page edition of the WCCO News Parade, featuring a map of the Fair grounds, a schedule of Fair broadcasts, CBS pictures and stories and local programs. Among shows to be broadcast from the booth will be Cedric Adams' daily "Noontime News" for the 13th year, the Ramona Gerhard-Tony Grise "Melody Matinee," the Darragh Aldrich "Matinee" and Haeg's "Farm Journal."

A special series entitled "At the Fair" will be broadcast for the first time. Featuring Grim, MacPherson, Haeg and Gordon Eaton, it will consist of interviews with exhibitors, Fair visitors and officials. Another first will be MacPherson's "State Fair News," comprising a daily roundup of late Fair bulletins for the information of both home listeners and Fair patrons. MacPherson also will broadcast the grandstand's auto races.

Adams' "Stairway to Stardom" talent show will originate from the Fair grounds for the first time, being staged at the sponsors Chevrolet dealers' exhibit in the grandstand building. A special feature, "State Fair Roundup," with Haeg and Ray Wolf, will include, among other things, interviews with Minnesota 4-H club leader Leonard Harkness and county agents from around the state.

WGN-TV's B. S. Degrees

Chicago, Aug. 21.

WGN-TV has handed out TV B. S. (Television, Back Stage) degrees to five staffers of the Board of Education's Radio Council. The quartet from the Board's radio station, WBEZ, spent a week studying WGN-TV's operation as preliminary preparation for the day, if and when, an educational channel is utilized here.

WGN-TV operations director Robert Hibbard handed out the "diplomas" which bestowed the "unique degree of TV B. S. with the full expectation that for each scholar life again will never be quite the same."

Showdown Looms On NABET Vs. IA TV Jurisdiction

Showdown battle for network TV jurisdiction is on tap between the CIO-affiliated National Assn. of Broadcast Electricians and Technicians (NABET) and the AFL-affiliated International Alliance of Theatrical Stage Employees (IATSE) as result of demands just received from NABET by NBC and ABC. It's reported that, on the heels of NABET's recent decision to throw in its lot with CIO, the latter is backing up NABET's demands with a big war chest.

NABET's contracts with NBC and ABC expire on Sept. 30. The union has come up with a new clause in insisting that any renegotiated contract must automatically give NABET full control of any new technical services introduced into TV programming. This, of course, will include film cameras techniques, which IATSE regards as its own "baby."

The TV jurisdictional demand, it's reported, is only the prelude to a wholesale move-in by the union on the various entertainment fields, with both factions charting their battle lines for a 1951-52 showdown.

8 HOUR-LONG OPERAS ON NBC-TV SCHEDULE

While NBC-TV has turned the 11 p.m. to midnight slot back to its local stations, the web nonetheless has reserved one night during the week for the possible airing of its opera series. Deal for the time period once weekly is contingent on the stations' willingness to relinquish the time again, but NBC is confident the stations will kick through when and if it has the operas ready.

Web is planning to do at least eight hour-long adaptations of operas during the season, and is also mulling the possibility of airing them on Sunday afternoons. Which time period will get them depends on the availability of studio space. It's figured that each opera in the series will require at least two full days of camera rehearsal, and thus NBC must work them into its schedule depending on when it can reserve a studio for that long a time from its regular commercial schedule.

KRSC's Sock Coverage Of B-50 Bomber Crash

Seattle, Aug. 21.

Indie station KRSC here scored a resounding scoop on coverage of the crash of a B-50 bomber into an apartment house last week. The crash occurred a little over a mile from the station's studio and transmitter and a bulletin on the crash was broadcast just 35 seconds after the plane hit. The KRSC staff, headed by Ted Bell, program director, had a broadcast on the air direct from the scene two-and-a-half minutes after the crash, and followed up with six separate broadcasts in a period of five hours, including eyewitness accounts by bystanders and survivors from within the apartment house. Eleven persons were killed in the crash, including the six-man crew of the medium bomber which was being tested after modifications.

KING-TV also did a good job of covering the crash, with audio news flashes on the air within 40 minutes, followed by still pictures at 5:30 p.m. and a film of the scene at 9 p.m.

KTTV's 175 Rep Pix for \$225,000;

No Autry, Rogers

Hollywood, Aug. 21.

Largest block of pix ever sold to video, 175 films, has been peddled by Republic to the Los Angeles Times video station KTTV for an estimated \$225,000. Significantly, no Roy Rogers or Gene Autry pix are in package which KTTV can beam twice during a year's time. Rogers has filed suit to enjoin the studio from selling to tele for commercial purposes any films he made there and Autry has threatened suit.

In previous negotiations for sale of exhibition rights to local video-outlets, Rep had a price tag along the following lines: 23 "Red Ryders," \$46,000; 25 features, \$52,000; 26 "Mesquiteers," \$52,000; 48 half-hour serial episodes, \$24,000; 13 Don Barrys, \$20,000; 13 Sunset Carsons, \$20,000; 26 Johnny Mack Brown-Bob Steele starrrers, \$39,000.

It's probable that KTTV received a price concession on the entire package because it was a volume deal. Pix bought by KTTV include 23 "Red Ryder" features with Bill Elliott, Bobby Blake, Gabby Hayes; 13 "Lone Star" pix starring Barry; 13 "Frontier" oaters starring Sunset Carson; 26 starring Brown and Steele; 26 "Three Mesquiteers" with Bob Livingston, Duncan Renaldo, Max Terhune, Crash Corrigan; 26 features starring such names as Olsen and Johnson, Bruce Cabot, Heather Angel, Phil Regan, Joseph Schildkraut, James Gleason, Patric Knowles, Charles Ruggles, Mary Boland; 48 half-hour serial episodes including "Zorro," "Robinson Crusoe" series with John Carroll, Noah Beery, Renaldo, Reed Hadley and others.

Latter shorts have been re-edited for television programming.

GF Renews Hoppy Vidpix

With the availability of Roy Rogers' westerns for television still tied up in litigation between the cowboy star and Republic Pictures, General Foods has renewed its option on the Bill (Hopalong Cassidy) Boyd pictures for 13 more weeks. As a result, even though Rogers and Rep come to an agreement, he can't preem on TV before the middle of December.

NBC's pact with Rogers calls for the web to have an exclusive on his video services, whether live or film. Web had almost closed a deal with GF to replace the Hoppy pix for the new season with a group of Rogers' oldies. But Rep, which produced and released the films originally, claimed to have all rights to them and so Rogers took the argument to court.

BRENT'S WIP POST

Philadelphia, Aug. 21.

Ralf Brent has been named director of sales at WIP.

Brent, who has 13 years' experience in all fields of radio, comes here from WBBM, Chicago, where he was sales promotion manager.

ATTENTION Television and Radio

For sale or lease, completely equipped 1,450 seat theatre, one floor, includes building 90'x170', large stage, fly loft, dressing rooms, recently modernized. Centrally located Los Angeles metropolitan clear vision area. Consider small cash payment on complete sale. Amusement Realty Company, 119 S. Beverly Drive, Beverly Hills, California, Crestview 5-1542.

WANTED TV WRITER AND ARTIST

Capable writer to turn out sample TV scripts. Artist, illustrator, cartoonist. Good fee on spec. basis.

Independent Television Producer CI 5-7140

NEED AN ASSISTANT? EXPERIENCED IN RADIO, TV, BOOKINGS, PACKAGES, ETC.

Write c/o Variety, Box V-771, 154 W. 44th St., New York 19, N.Y.

"Here's a young singer headed for stardom." —PAUL DENIS



RALPH CURTIS

Romantic Young Singer

Aug. 23 through Sept. 5

BILL MILLER'S RIVIERA
FT. LEE, N. J.

Pers. M'gt; ETHEL BURNS
Hotel Belclaire, New York
EN 2-7700

THANKS TO: Bill Miller, Morty Curtis and Charlie Rapp for Riviera date . . . Legal counselling by Andrew D. Weinberger . . . Special Material by Bobby Kroll . . . Clothes styled by Irving Heller . . . Orchestrations by Jack Havener and Al Collace . . . Publicity by Marvin Kohn.

Your Lucky Strike Hit Parade

presents to all our friends during our 8 week hiatus
a special summer service!

SNOOKY LANSOIN SAYS:
Look for this listing
every week



Your Lucky 7 Tunes that you would have heard last Saturday

as determined by Your Hit Parade Survey, which checks the best sellers in sheet music and phonograph records, the songs most heard on the air and most played on the automatic coin machines.

EILEEN WILSON SAYS:
We'll be back September 8th

DOROTHY COLLINS
SAYS:
Be Happy-
Go Lucky!



1. TOO YOUNG

2. BECAUSE OF YOU

3. MY TRULY, TRULY FAIR

4. SHANGHAI

5. COME ON-A MY HOUSE

6. MORNINGSIDE OF THE
MOUNTAIN

7. THE LOVELIEST NIGHT
OF THE YEAR

RAYMOND SCOTT SAYS:
Have a Happy
Go Lucky Summer!



Enjoy "Assignment: Man Hunt," friends
This summer on TV—
For chills and thrills a-plenty, it's
The tops in mystery!



See your
Lucky Strike Hit Parade
Summer TV replacement

"ASSIGNMENT:
MAN HUNT"

Saturdays at 10:30 P.M.
NBC Television Network

NBC-TV's Blockbustin' Lineup

Continued from page 31

hold up as Sid Caesar's competition in last season, there's little chance of denting the Berle Tuesday night blockbuster at 8. CBS' crime-bustin' sequence of "Danger," the new Rudolph Halley show and "Suspense" may win over some of the "after Berle" NBC audience.

WEDNESDAY

Arthur Godfrey's 8 to 9 p. m. showcase is likely to run into real trouble, with NBC plunking down \$40,000 weekly for the new Kate Smith show in the opposition time slot. Latter shapes up as a formidable showcase, utilizing top talent, and it's anticipated that Godfrey will have to guestar some major comedy attractions to meet the stiff competition. NBC's "Kraft Theatre" at 9 has established itself as a sure thing, while Colgate in the competing 9 o'clock time slot on CBS apparently settling for either "Corliss Archer" or "Strike It Rich" as its '51-'52 entry, may find the going rough. While CBS has Pabst at 10, there's a two-way competition, both from theatre TV on snaring major fights and NBC's "Break the Bank."

THURSDAY

This looks like a three-way "split night" with ABC also in there pitching with "Treasury Men" and "Stop the Music." The Burns & Allen-Amos 'n' Andy-Alan Young parlay, on CBS (with B&A alternating with "My Friend Irma") has some rugged rating competition in NBC's Groucho Marx and "Martin Kane."

FRIDAY

CBS fares well 8 to 9 with "Mama" and "Man Against Crime," with the succeeding Schlitz hour dramatic stanza still untested. From 9 on NBC appears to have the edge with "Big Story," "Aldrich Family" and the Gillette fights.

SATURDAY

Like Sunday, this is NBC's night—but even more so, now that the "All Star Revue" (Jimmy Durante, Danny Thomas, Ed Wynn, Jack Carson) is bracketed back-to-back with the Sid Caesar-Imogene Coca

display. That's laying it on in spades, with CBS' Ken Murray show at 8, which developed into one of the better properties last year, facing a major test. The CBS entry at 7, Sammy Kaye, which is weak on the rating side, isn't conducive to inviting an early Columbia tune-in (especially with Gertrude Berg slated to get the 7 o'clock slot on NBC), and with the Lucky Strike "Hit Parade" bringing up the NBC rear at 10:30, the Faye Emerson and Robert Q. Lewis "Show Goes On"; and "Songs for Sale" entries on CBS aren't calculated to make appreciable inroads on NBC's sock lineup.

WWRL

Continued from page 32

remaining 34½ hours to eight shows slanted to the Negro market. Outlet began airing Jocko Maxwell's Negro sports digest 15 years ago and in 1942 launched Symphonic Sid's afternoon show. Big push into the Negro field started in 1945.

The Negro-market concentration (and the indie points out the Negroes in the N. Y. area comprise a community that's greater than the population of Boston) and the foreign language orientation, with their loyal audiences, has boosted the indie's rating picture. As a result outlet has been able to raise its rates, in a period of cuts.

Effect of the specialization shows up in a special survey conducted for the outlet by The Pulse among 500 Negro families. This shows that WWRL has a larger audience among the Negro listeners when it is beaming Negro-slanted shows than many of the big web keys and indies.

Station is still housed on its old site, although a modern two-story building has been constructed around the former Reuman residence. Transmitter had been in the back yard until last year, when a tower was constructed at Secaucus, N. J.

Berle as Producer

Milton Berle may do his first job as producer for NBC-TV under his recently-signed 30-year contract with the web on the projected Martha Raye stanzas on the Saturday night "All-Star Revue."

William Morris agency has been pitching Miss Raye in a package deal for one or two weeks on the show during the season, with the understanding that Berle will produce and direct. On the basis of the comic's success with Miss Raye when she guested on his "Texaco Star Theatre," it's virtually insured that he'll also appear on any program in which she stars on NBC.

Attendance Slumps At Mpls. Baseball Games Blamed on Video Nix

Minneapolis, Aug. 21.

It's almost a case of man biting dog what with the managements of the Minneapolis and St. Paul American Association baseball clubs blaming not TV, but lack of it, for being partly responsible for the sharp attendance drops in both of the Twin Cities this season.

Whereas the general belief is that televising of a sports event cuts its gate substantially, W. D. "Rosy" Ryan and Mel Jones, Minneapolis and St. Paul general managers, feel that inability to have any games, or parts of the contests, televised this season has been a factor in the "decline in baseball interest" and consequent patronage slump.

Both Ryan and Jones figured that the televising of all home games, excepting those on Sundays and holidays, by KSTP-TV and WTCN-TV in previous seasons did their clubs good, not harm, from an attendance standpoint. They point out that the televising had the effect of arousing interest in and making more converts for "baseball in the flesh" and, in their opinion, it particularly helped to stimulate Sunday and holiday patronage.

Ryan and Jones tried hard to make deals for the televising of their home games this season, but the coaxial cable's opening put KSTP-TV and WTCN-TV in a position where no time could be found for local baseball.

Chi Grid

Continued from page 33

bankrolled by Chi Ford Dealers. Games plus fore and aft adjacencies will fetch the Chi CBS operation close to \$40,000. John Harrington will handle the play-by-play.

The Chi NBC o.o. has likewise packaged its own football bundle of nine games which has been optioned by Best Foods. Schedule goes for \$20,675 gross with the two adjoining shows already sold for \$2,925 and \$4,050 respectively. Tom Dugan will gab the games.

WIND, with its nine Saturday U of Northwestern games sold to the Chi Dodge Dealers and the 13 Sunday Chicago Bears pro games peddled to Standard Oil, will earn nearly \$60,000 on its grid schedule, including the associated spots. Bert Wilson and Howard Miller will work the college games and Irv Kupcinet will assist Wilson on the Bears' contests.

The 10-game Notre Dame schedule will be aired by WCFL with the AFL Teamsters Union picking up the tab for its trucking industry promotion. Labor-owned indie is due to take in \$18,000 for the game and adjacency package. Joe Boland handles the mike chores.

Meanwhile, WJJD is set to close a deal with Sinclair Oil for sponsorship of its entire football schedule. In a two-way deal with WCFL, WJJD is peddling the 17-game Chicago Cardinals pro games to the oil company. WJJD will air the day games but since it's a daytime only operation, the Card night and West Coast games will be farmed out for airing on WCFL. Sinclair also will bankroll WJJD's Saturday college games for one of the largest single grid pacts in town. The final tab is still under negotiation. Bob Elson will air both the Saturday and Sunday games on WJJD with the aid of a lot of plane commuting.

Det's 'Sell Radio'

Continued from page 32

and newspaper ads will be used to get the point across. No station's call letters will be used in any of this advertising. However, individual stations are expected to incorporate the sell-radio idea in their own advertising.

Individual stations will share the expense of the cooperative campaign on a formula based on Class "A" rates. Representatives of each of the stations met last week to get the plan under way and to set up a rotating chairman. Hal Neal, advertising and promotion manager for WXYZ, is serving as chairman for the first 30 days.

James G. Riddell, WXYZ president, said: "Radio today is the most powerful media of mass entertainment, information and advertising. A series of aggressive projects such as the one Detroit radio is currently launching can make the industry an even greater force in American living. I believe the campaign should be adopted eventually by every station in the country."

Worth Kramer, vice president and general manager of WJR, said: "This joint campaign on the part of all Detroit broadcasters is certainly a step in the right direction. It's rather an enigma that radio, the foremost medium in the sale of goods and services for its clients, has spent so little effort selling itself. We at WJR are enthusiastic indeed in being a part of this campaign."

Richard E. Jones, general manager of WJBK, said: "Wherever you go . . . there's radio is particularly true in Detroit because statistics show that Detroit ranks with the first three cities in America in the number of automobile radios alone."

"We have found that out-of-home listening here is one of the highest in the nation. The frequency of radio news broadcasts has stimulated radio listening both in the home and out."

WNBT

Continued from page 33

space to plug WNBT and WNBT bankrollers.

Such promotion is similar in many respects to the tie-ins worked by the film companies with various merchandisers for cross-plugs. It also represents a leaf from the film companies' practice of permitting their stars to appear on radio in return for free plugs for their current pictures.

Robert Hall deal was set by the Frank Sawdon agency.

Cincinnati—First anniversary of WLW-T's "Breakfast Party" series will be saluted Aug. 29. Programs, originating in Crosley Square studios Monday through Friday from 9:30 to 10 a.m., last week had participation by visitors from 23 states.

WJBK delivers the Goods YOUR GOODS... WITH SALES

PUNCH

Here's Sponsor Identification with Impact! The "Twin Movie Party," carried via WJBK-TV for Twin Pines Dairy, is a brand new Saturday feature! After only three weeks, "Milky," the Twin Pines magician-clown who handles the commercials, appeared at a Mother-Son school party. Without fanfare or introduction "Milky" appeared on the stage. The kids in a single voice, roared . . . "It's Milky."

WJBK - AM - DETROIT

WJBK-TV - CBS
and
DUMONT Affiliate

THE STATION WITH A MILLION FRIENDS

National Sales Headquarters: 488 Madison Avenue, New York 22

Eldorado 5-2455

Represented Nationally by THE KATZ AGENCY, INC.

3 More Mfrs. In

Conversion to Tint

Chicago, Aug. 21.

The list of television manufacturers turning out slave units needed for the reception of color video keeps growing steadily. Three Chicago companies disclosed last week they are ready to go into production on the adapters and converters necessary to receive the FCC-approved CBS tinted system.

Webster-Chicago unveiled its new auxiliary color unit at a distributor confab. The unit, which will convert black and white sets for the CBS color method, will be retailed between \$200 and \$250. Attachment has a 10-inch pic tube. Webster-Chicago has worked closely with Columbia on color development and turned out the first sets used by CBS to demonstrate the tint. Company also is readying mass production of the color wheels used in the CBS system.

Hallcrafters, another medium-sized set maker, is producing a "color transceiver" which will convert the company's receivers for CBS color. The device will be offered as optional equipment and may be put on sets presently in use.

Stewart-Warner, meanwhile, also announced it will have its color equipment in production shortly. The company unveiled pilot models of both drum and disk color units before its dealers last week.

CBS 'Nightmare'

Continued from page 33

also attempted to trace the call, with no success. In addition, efforts to reach officials of the ILA proved fruitless and, as of yesterday (Tues.), it had still not been determined who had phoned. Web also flashed a bulletin about the threat on its 11 p.m. news show the same night.

The following day (Friday), Mike Wallace and his "Around the Town" video crew, who do shows from remote locations in and around N. Y., were broadcasting from Pier 84 at the Hudson River docks, where the new liner, Independence, was berthed. Several tough-looking characters walked around the crew, muttering threats under their breath, but the crew encountered no actual danger.

Series, originally slated for six weeks as a summer filler, has one more show to go—tomorrow night (Thurs.), when it will present material on sports fixes. CBS, meanwhile, staged a "special audition" for the press yesterday (Tues.) to air some of the taped material it gathered for the series but which it could not put on the air in order to protect not only informants and others who cooperated secretly in the venture, but also the CBS correspondents who obtained the interviews.

WELCOME HOME, KATHI!

They love her in Paris—
50 million Frenchmen can't
be wrong!

They love her in New York—
Viewers and advertisers
can't be wrong!

For the past sixteen months
KATHI NORRIS has had:

The highest rating of
all local daytime
WNBT shows.

More sponsors than any
other daytime local
WNBT shows.

* Just back from Paris with human interest films of European life.

XXX

Exclusive Representation: WILLIAM MORRIS AGENCY, INC.



Sweetie,
No matter what
anybody says, I want to do
business with you more than
anybody in the whole world.
And Lover, if you
want to do business with
me - call me!
Your
Lonesome Gal

From the Production Centres

IN NEW YORK CITY . . .

Joe Bigelow in from the Coast for a couple of weeks . . . Add agency personnel mergers: Dorothy Doran (Ayer) married to William R. Lewis (Maxon) last Saturday (18) . . . Robert J. Gathrie, formerly with NBC's stations relations department, joined the same department at ABC as a regional supervisor . . . Four new veepes named by McCann-Erickson this week: Rudy McKee, Paris Jenkins, Tom Losce, Fred Zeder . . . Dutch consul general in N. Y. feted CBS music supervisor, James Fassett, at a cocktail soiree today (Wed.) on the latter's return from the Netherlands, where he recorded two shows for CBS' "Invitation to Music" featuring the Holland Music Festival . . . WMGM band leader Joel Herron back from his vacation and resuming his twice-daily musical shows on the station . . . Edward J. Rogers, formerly sales chief of Muzak's transcription division, joined the Frederic W. Ziv firm as an account exec . . . Patt Barnes and daughter Barbara launching a weekly series of community service programs via WOR Friday (24), interviewing hometown mayors from the Post and Coach Inn at the Port Authority Bus Terminal . . . Crawford Clothes, Capitol Records, Canada Dry and Ultra Chemical Works have pacted to sponsor musical shows on WQXR.

Alan Shulman, cellist-composer, who is member of the NBC Symphony Orchestra, has completed an orchestral work, "A Laurentian Overture," which Guido Cantelli will present in its world premiere at Carnegie Hall, N. Y., in January, at a N. Y. Philharmonic concert. Composition was completed recently on day Shulman's daughter was born, and Cantelli's acceptance, from Italy, read: "My good wishes for the bambina, to whom we shall dedicate the first performance" . . . Don Bishop, of NBC press dept., has hitched on to the "Big Show" London-Paris caravan, leaving last Thursday (16).

John Griggs and Ralph Camargo new to "Romance of Helen Trent" . . . Bob Pollack and John Seymour added to "Backstage Wife" . . . Additions to "Front Page Farrell" include Bartlett Robinson, Arthur Maitland, Rod Hendrickson, Doris Dalton, Horace Braham, Leon Janney, Mary Patton and Lauren Gilbert . . . G. W. (Johnny) Johnston, AM-TV chief of the National Assn. of Manufacturers, with his frau, vacationing at Cape Cod and Kennybuck Beach, Me. . . . Announcer Bill Malcolm of the NBC staff upped to associate director in the radio production department . . . Bill McCord, formerly of the announcing staff of WWJ-Detroit, now an NBC staffer.

IN HOLLYWOOD . . .

Howard Meighan, now heading up Columbia's radio network, made his first call here in his new portfolio to clean up some old business and start some new . . . CBS landed Leslie Salt as 14-station sponsor of Harry Koplan's produced and emceed "Meet the Missus Varieties" . . . When Harry Von Zell won out as the announcer on Burns and Allen, Jim Bannon wired him, "it's like losing to Citation" . . . Dona Clark, for years framework writer on Lux Radio Theatre, was named publicity director of J. Walter Thompson Hollywood office. Follows Joe Leighton, whom Cornwell Jackson promoted to the radio and TV department . . . Charles Payne, commercial manager of KIXL, Dallas, cavorting in town with three of the station's stockholders—Robert Taylor, Tyrone Power and William Holden . . . Ayer's Chet Browner passing 10 days at hdq . . . Bill Garr, Pasadena deejay, must have a persuasive way about him. He convinced the town's mayor and city manager that anyone can be a spinner and that's what they'll do while he is on siesta . . . Bill Shaw, now with CBS Radio Sales in N. Y., is reported in line as manager of KNX, the Columbia western flagship. Post vacant since Merle Jones moved east to head up the net's owned TV stations and Wilbur Edwards moved over to KTSF from KNX.

IN CHICAGO . . .

George Jensen has shifted from the WLW Chi sales office after six years to head up WOR and WOR-TV's office here . . . Harry Kopf, Chi NBC veep, trying his fishing luck in the North Woods . . . Del Hester this week ankles his WAAF program director berth to join his ex-WAAF chief Tom Davis in same slot at WAIT. Gabber Bill Bauer takes over the program job at WAAF . . . NBC commentator Alex Dreier treks to San Francisco to cover the Japan peace treaty confabs . . . Dorothy Kirsten guests on "The Northerners" Sept. 4 on WGN . . . Procter & Gamble has bought three weekly spots on WMAQ's "News on the Spot" strip . . . Chi CBS flack Andy Murphy vacationing on the Coast . . . Indie packager Stu Dawson in New York on biz . . . Bob Scerist is filling in for Robert Hurleigh while latter vacations from his WGN newscasts . . . Red Grange set to do the color again this year on WJJD's football airers . . . WBBM sports chief John Harrington fishing

for a couple of weeks in Michigan . . . Singer Patsy Lee from ABC's "Breakfast Club" has disclosed her engagement to Rick Liffendahl, ABC salesman now serving a Navy hitch.

IN WASHINGTON . . .

Capt. Chester H. Clark, USAF, whose civilian experience includes stints with WCAE, Pittsburgh, Pa., WLOG, Logan, W. Va., and WWSW, Pittsburgh, has been transferred from Shaw Air Force Base, Sumter, S. C., to Radio-TV Branch of Dept. of Defense Public Information, where he is serving as producer-writer . . . Department of Defense has prepared extensive radio-TV material via its Office of Public Information to plug the highly essential Armed Forces Blood Donor program . . . Howard Black, executive veepee of Time, Inc., has issued invitations for a buffet supper and preview of MOT's new TV series, "Crusade in the Pacific," for Thursday (23) night . . . Mike Hunnicutt, local disk jockey for eight years before going with WCPO, Cincinnati, last February, returned to D. C. scene via a daily show over WOL this week . . . Sam Kaufman, w.k. radio sports figure here, with backgrounds on several of town's stations, teed off a new cross-the-boards sports show over WOL Monday (20) . . . Joseph L. Breeker, general manager of suburban WGAY, won official Silver Spring, Md., song contest past week, with trip to Nassau as prize . . . Claudia Pinza, daughter of Ezio, returned to scene of her singing debut when she appeared on Navy Hour (ABC, Sat., 1 p.m.) show originating in capital . . . Earl H. Gammons, CBS v.p. in charge of D. C. office, has been named by President Truman vice chairman of the national "Employ the Physically Handicapped" week.

TV's Jap Treaty

Continued from page 32

FCC chairman Wayne Coy and AT&T prez Cleo F. Craig attending, the first phone call was put through at 12 noon by H. T. Killingsworth, AT&T veepee in charge of the long lines division, to Mark R. Sullivan, prez of the Pacific Tel. & Tel. Co. During the call, Bell Telephone Co. prefixes in Cleveland, Chicago, Omaha and Denver were rung in on a conference circuit.

Microwave link, which covers 2,992 air miles, was constructed at a cost of \$40,000,000. It will handle several hundred telephone messages (the purpose for which it was initially built), as well as several TV shows in either direction. For TV, initially only one channel is to be available. Relay operates on a 3,700-4,200 mc. range, compressed into a three-inch bandwidth. It's the seventh transcontinental route opened to phone messages by the Bell System and is deemed better than the cable or line routes in that it is less subject to man-made interference and to the weather.

35m Kines

Continued from page 30

it as it was received. Kine would then be held for transmission until 8 p.m. Coast time.

Bankrollers utilizing such a process would have to settle for a kine quality, but it's expected that that would be compensated for by the time preferential. In addition, the 35m kine, which CBS has used for more than a year in Hollywood and which NBC presently uses in N. Y., is said to provide far better quality than the 16m process formerly used by NBC on the Coast. Procter & Gamble will utilize the kine service for the upcoming Red Skelton show directly on the Coast, which in this instance will serve the same purpose as taping does for such radio programs as Bing Crosby's.

NBC Service Pins

Continued from page 32

Banghart were cited for 10 years' work. In all 28 people were accepted as members of the 25-year club, 49 new members were inducted into the 10-year club and 26 into the 20-year club.

Others cited included: For 25 years service, Arnold Bacon, Walter R. Brown, William A. R. Brown, Angela Caramore, Margaret Cuthbert, Joseph D'Agostino, John Flynn, Paul Gallant, Max Jacobson, Walter McKinley, Adelaide Orr, Charles Phelan, Chester Rackey, Grace Sniffen, Evelyn Sniffen, Harry Woodman, Edward R. Culkin, Marie Dolan, Frances Heim, Harold Kelly and Ray Porrier.

For 20 years service: Philip Hirsch, William Dutcher, LeRoy Moffett, Russell Strebel, Edna Turner, Alfred Cammann, Charles Townsend, Charles Dickson, Walter Roe, Carey Sweeney, Miriam Hoffmeir, John Anderson, Wilfred Snow, James Anderson, Joseph Callahan, Francis G. Connolly, Albert Frey, Alfred Jackson, Hilda Watson, George Voutas, Thomas P. Gannon, Joseph Mason, Frank Heitmann and Edward Lowell.

For 10 years service: Victor Borsodi, William Ervin, Jean Bissell, Sigmund Ulfik, James Connor,

TV a Bonanza

For Animators

Hollywood, Aug. 21.

Animators have discovered a bonanza in video, the increased use of cartoons and animations for video commercials having boosted employment among screen cartoonists members up sharply over last year. Many SCG members have switched to video and commercial studios, turning out animated spots, have been competing heavily for their services.

As result, salaries have increased considerably over those paid in the regular film field. Trend is expected to continue due to the expanding use of animations. Scramble for experienced animators is not confined to the Hollywood area. A number of N. Y. firms have hired local cartoonists for work in the east to meet requirements of advertisers and agencies.

CBS Housewife-Slanted TV News Program In Shafer-Doan Bracketing

New type of television news program, slanted specifically for the housewife audience, is being lined up by CBS-TV's news and special events department for a daytime ride starting next month. CBS newscaster John Shafer is to narrate five minutes of straight news and then Dorothy Doan will take over with up-to-the-minute fashion movies, guest interviews and other features designed to attract the hausfrau.

CBS plans to audition the series on the air for three weeks in the 12:15 to 12:30 cross-the-board strip. It will have open between the start of its two upcoming video soap operas and a third. On Sept. 3, "Egg and I" preems as a sustainer from noon to 12:15 and "Search For Tomorrow" starts in the 12:30 to 12:45 period, sponsored by Procter & Gamble. News show will go in the intervening time slot until Sept. 24, when "Love of Life," sponsored by American Home Products, takes over. If the news program pays off, it will take over another time period.

Micro-Cable Link

Continued from page 32

Continental link will have it available and also whether they'll be able to pick up every station en route, of course, will depend on the allocation schedule currently being worked out among the webs with American Telephone & Telegraph.

Also to be taken into consideration is the fact that those sponsors originating their programs on the Coast will probably pay more than do those who continue to use N. Y. facilities. Under the proposed AT&T schedules, the microwave charges are reduced proportionately with the number of hours used each month. Since the nets plan to air only a few shows from the Coast at the start, the cost to each sponsor will be greater than the cost to those whose shows originate from N. Y.

Salt Lake City—Garnet Marks, one of radio's pioneer announcers, joined the staff at KUTA last week to specialize in news and special events. Station has also added Jack Rye, former spiker at KTSM, El Paso, as a staffer and deejay.

The Stork Brings STORCH . . .



ANOTHER "PAC" TELEVISION STAR IS BORN

PAC has helped launch many of today's successful TV personalities such as:

**JACKIE GLEASON
JACK CARTER
JERRY LESTER**

AND NOW . . .

LARRY STORCH

Rising Young Comedian

Announcing the arrival of a half-hour package variety TV show starring this fresh, new comic sensation.

For immediate delivery and detailed information, call PAC Productions at once!

PAC Productions



ORegon 7-2552



You can't stand on ceremony if you want to be heard by shoppers in all 14 counties of Philadelphia's \$6 billion market zone.

Best way to break the ice in this area of 4,400,000 people and \$6 billion in buying power, is to get 'em at home, where more radio owners tune WFIL than ever before.

BMB says two-thirds of all radio-equipped homes listen regularly to WFIL—5,000 watts at 560 kilocycles. You hit hard, fast, and clean—not only in Philly but in all 147 "home markets" outside city limits where a majority of the area's population lives and shops.

And these same five kilosweep way out into a huge bonus area in many nearby counties, giving WFIL total coverage of 6,800,000 people with more than \$9 billion effective buying income.

To be first on the dial in America's third largest market, schedule WFIL.

SAG 'Confident' NLRB Will Back Its Fight Vs. TVA

Hollywood, Aug. 21.

Screen Actors Guild is confident that the National Labor Relations Board will continue to uphold the Guild's position in its dispute with Television Authority and that the NLRB will refuse to put live TV performers employed by networks in the same collective bargaining unit with actors in any motion pictures to be made by the nets.

This was reported to the Guild's board at its meeting last night (Mon.) by John Dales, Jr., exec secretary, and Kenneth Thomson, TV administrator. Guild expects to continue having jurisdiction over all filmed commercials and other films, whether made by film producers, the networks or indie packagers, and the Guild will not discuss with TVA any formula which would have the Guild surrender to TVA any part of its film jurisdiction, Dales told the SAG board.

He disclosed that a recent special meeting of the board of the Associated Actors and Artistes of America, the parent body of all performer unions, was called in response to an SAG demand that TVA get off the ballot in the NLRB representation election covering actors employed by 10 N. Y. indie film production companies with which the Guild has had contracts since 1937. SAG warned the 4As that unless TVA withdrew from this ballot, the Guild would consider that it had exhausted any possibility for local recourse within the international.

TVA withdrew from the N. Y. ballot and the Guild board last night hailed this as a significant victory, pointing out that TVA had set out to invade the Guild's "historic" motion picture jurisdiction and had been repulsed, not only by being forced to withdraw but also in the NLRB election in Hollywood, in which more than 90% of the actors voted for the SAG and against TVA. SAG's victory in the Hollywood election, Dales said, was the springboard which led to TVA's withdrawal from the N. Y. ballot.

He added that in the unlikely event that the NLRB should reverse its previous stand and put live and film performers employed by the webs in the same collective bargaining unit, the Guild would not go on the network ballot for "the simple reason that the Guild is not claiming and never has claimed live TV." He reiterated that the Guild stands ready at any time to discuss the general settlement of all issues between the SAG and TVA, but that the SAG has not in any way changed its consistent position that it will not surrender any part of the motion picture field.

Des Moines—Howard G. Hass, state safety director of the Iowa Farm Bureau Federation, has been appointed farm director of WKAR in East Lansing, Mich. Station is operated by Michigan State College. Before joining the farm bureau staff, Hass was market editor at station WHO, Des Moines.

"A GREAT GROUP!"

HI, LO JACK AND THE DAME

Mgt.: BOB KERR, New York, N. Y.

KLIX

in Idaho's Fabulous Magic Valley

Ask HOLLINGBERY

ABC at Twin Falls, Idaho

Irony or Revenge?

Chicago, Aug. 21.

There's some irony in the fact that it was the Pabst-sponsored CBS boxing telecasts that believed largely responsible for Armour dropping NBC-TV's "Garroway At Large." Armour cancelled out when NBC was able to come up with only 11 live outlets because of the competition from the fight shows in the same Wednesday night slot.

It's recalled that Dave Garroway took two broad swipes at the boxing industry on his show last season. One bit, using Cliff Norton as a punch drunk pug, was a cutting satire of fisticuff practices and Garroway followed that up with a pitch against the alleged calloused brutality of the fight game.

'Duquesne Show Time' A Five-Week Rotater; Plan Guestar Lineup

Pittsburgh, Aug. 21.

"Duquesne Show Time" teevee series will go heavily for names this season when it resumes on WDTV Sept. 19 after a summer lay-off. Vic Maitland, who handles the Duquesne beer account for Walker-Downing agency, is planning a fifth show in, addition to the four rotating programs he had last year, which will put each one on the air every five weeks.

Format of the added starter hasn't been set yet, but the regular quartet stays as is: Vladimir Bakaleinikoff and his Sinfonietta, composed of first-chair men from the Pittsburgh Symphony; Bernie Armstrong and his "Welcome Aboard" musical; Slim Bryant and his "Dude Ranch," and Harold V. Cohen, Post-Gazette drama critic and columnist and VARIETY mugg here, m.c.'ing the "Starlight Revue" variety layout, using talent from local niteries.

Maitland has engaged Buddy Rogers as the permanent m.c. for the Sinfonietta and signed Jan Peerce to star in the first six of the Bakaleinikoff telecasts. Kyle MacDonnell returns again as the mistress of ceremonies of "Welcome Aboard" segment and Snooky Lanson has been set to handle the first of the Bryant Dude-Ranchers and may do others as well. Maitland is also bringing in flock of names from time to time to guest on all the different programs; he's working with MCA on this phase of the "Show Time" programming.

PHILLY TV SET SALES HIT 30-MONTH LOW

Philadelphia, Aug. 21.

Sales of television sets in the Philadelphia area in June reached the lowest point in the last 30 months, with a total of 5,761 sets, compared with 34,329 sold in January of this year, according to official figures just released by the Philadelphia Electrical Assn.

Decline of sales in receivers was marked in the second quarter of this year, according to the Association's figures. There were 9,327 sets sold in April; 8,191 in May.

Barkley, Baruch, Gifford Preem Geo. Allen TVer

With Veep Alben W. Barkley set as the first "Man of the Week" on CBS-TV's new show of that title which preems next Sunday (28), the web has obtained Bernard Baruch and former White House aide Clark Gifford as two members of the four-man panel who will interview him.

Show is being produced by CBS with George Allen, also a onetime aide to President Truman. Allen is to moderate each week's show, as well as line up the personality of the week and the panelists who will interview him.

Big Rand Drug Into TV

Pittsburgh, Aug. 21.

Big Rand Drug chain in the tri-state area of Pennsylvania, Ohio and West Virginia has finally included teevee in its budget for the first time and will take a test flier on WDTV with a five-minute late evening news show every Wednesday at midnight.

Contract was scheduled through the W. Craig Chambers advertising agency here.

WOR-tv

channel 9

New York's greatest sports station, carrying such important sports events as The Brooklyn Dodgers, The World Series, All-Star Game, the best in basketball, boxing, wrestling, golf

Proudly Announces ITS 1951 FALL SPORTS SCHEDULE

- Monday—Boxing, IBC Bouts from St. Nicholas Arena
- *Tuesday—Boxing, from Westchester County Center
- Wednesday—Wrestling from Ridgewood Grove (in October), Basketball from Columbia, Fordham and St. Francis College from their own gyms (in December)
- Thursday—Boxing, from Sunnyside Gardens
- Friday—Wrestling, from Jamaica Arena
- Saturday—Boxing, from Ridgewood Grove

Effective Immediately
WOR-tv will accept orders for fall start

There are still premium availabilities on such top show groups as the following:

Sports	News
Children's Shows	Feature Films, etc.

All time is guaranteed against pre-emption at a cost any sponsor can afford. Ask for availabilities.

*Bouts under the supervision of one of the greatest promoters and match-makers in the fight game, Joe McKenna.

WRITE, WIRE, OR PHONE

WOR-tv,

in New York

**immediate
delivery...**

Produced Especially for TV!

AVAILABLE
FOR NATIONAL - REGIONAL
OR LOCAL SPONSORSHIP

Adrian Weiss Productions
present

CRAIG KENNEDY CRIMINOLOGIST

first
13 ½-hour films
completed



Starring
**DONALD
WOODS**
as
CRAIG KENNEDY

SYDNEY MASON
As Inspector Burke

LEWIS G. WILSON
As Walter Jameson
Newspaper Reporter

and

Supporting Cast
of Established Players

* In the thick of everything is CRAIG KENNEDY CRIMINOLOGIST—thinking, fighting and risking his life to exciting, startling conclusions!

* FILMED EXCLUSIVELY TO HOLD YOUR VIEWERS THROUGH EVERY COMMERCIAL AND TO RETURN FOR MORE!

So, Phone — Wire — Write

Exclusive Distributor

LOUIS WEISS & COMPANY

655 N. Fairfax
Hollywood 46, California

Phones: Olympia 1913,
NoRmandy 1-6883

Write for Catalog of Westerns,
Features, Serials, Cartoons,
Travelogues

Atlanta TV Bidder Opposes WSB-TV Sale as 'Invalid'

FCC has been asked to stay its decision approving the sale of the facilities of WSB-TV, Atlanta, to Broadcasting, Inc.

A petition filed by WGST in Atlanta, a TV applicant, declares that the Commission action in permitting the sale after it had required, as a condition to approval of the merger of the Atlanta Journal and the Atlanta Constitution, that the license be surrendered is invalid.

Through its counsel, Paul A. Porter, who was deputized as assistant attorney-general for the state of Georgia to represent the Georgia Tech station, WGST contends that the Commission cannot go back on its requirement to turn in the license on the ground that the owners "could have originally requested permission to sell their station and that such permission would have been granted."

WGST declares that "the simple answer is that such a situation does not exist and if it did, there would be different consequences—a delay in consummation of the merger, if nothing else."

The petition also claims that there is "a striking community of interest" between the stockholders of the newspapers and the purchasers of the station which "is not conducive to competition between two stations in the same city."

A "thorough inquiry at a hearing," says WGST, is required to determine whether the "common ownership" between the two stations is in line with the Commission's multiple ownership restrictions.

PITT'S IRON CITY BEER SCRAMS RADIO FOR TV

Pittsburgh, Aug. 21.

Another radio casualty to TV here this fall will be the Iron City Beer show, which has been on KDKA for the last eight years. That program isn't returning to the air following its annual summer layoff, and bankroller will put the coin into an all-girl band and revue on WDTV. Time slot is to be Monday nights at 9.

Last season that half-hour berthed "Tech Varieties" (Tech beer and Iron City are sister-products) and that miniature musical is switching to Friday night at 9:30.

Al Marsico, longtime maestro at the Sid Nixon Cafe who directed the Iron City Amer, will baton the teevie version, and is currently lining up a femme orch locally for the debut on Sept. 10.

Waite Hoyt's 5-Year Pact to Mike Cincy Reds

Cincinnati, Aug. 21.

Waite Hoyt has signed a five-year contract with the Midland Advertising Agency to continue mixing of Cincy Reds' games on TV and radio for Burger Brewing Co. Sponsor tagged ex-major league pitching great since he started baseballcasting here in 1942 and has him under direct three-year contract which expires this year.

New salary was not disclosed but is known to be substantial hike over the better than \$35,000 per year of present pact.

Atlantic Refining's Pitt Steelers Grid Coin

Pittsburgh, Aug. 21.

Although Pittsburgh's still off TV limits for home sports events, at least town is going to get a look at one of its teams on video screens for the first time this fall when four of the pro Pittsburgh Steelers out-of-town games are telecast.

Atlantic Refining Co. is footing the bill and WDTV will carry their meeting with Chicago Oct. 28, Philadelphia Nov. 25, New York Dec. 2 and Washington Dec. 16.

San Antonio—Walter "Wally" R. Pierre has joined the announcing staff of WOAI. He comes here from KIOX, Bay City, Tex., where he was station manager and program director.

Circling the Kilocycles

Pittsburgh—Jeff Forbes, former account executive at WDTV, is joining the W. Craig Chambers agency as head of its radio and television department. Hank Kaiser, chief engineer, and Ray Harlow, transmitter man, both celebrating 15 years at indie station. Pat Hanst has quit receptionist post at KDKA to go with Northwest Airlines. Rege Cordic not satisfied with just being on the air; he wants to be in it, too. WWSW waker-upper is taking private flying lessons. Lee Corey, of WWSW continuity staff, leaving end of August for two-month sightseeing tour of Europe. She's the daughter of Vickie Corey, of KDKA. Kyle MacDonnell has been signed again as permanent mistress of ceremonies for Bernie Armstrong's "Welcome Aboard," segment of the "Duquesne Show Time" teevie series, which tees off Sept. 19 after summer layoff.

Louisville—Citizens Fidelity Bank and Trust Co. of Louisville, one of the town's leading financial institutions, has bought "Farm-Market and Weather News" on WHAS. Program features Don Davis, WHAS Farm Program Director, with the latest market reports and farm news. Bank sponsors the Tuesday and Thursday shows beginning Aug. 21.

Seattle—Roger Rice, for the past several years national sales manager for KING here, has been appointed sales manager for the station. Bob Kilpatrick, formerly account executive for KXA, and recently a.e. at KING, has been upped to national sales manager. Fred Vonn, also formerly with KXA, has joined the KING sales staff to replace Kilpatrick.

Columbus—George Robert Hollister, Jr., former staff member of WRRN, Warren, O., appointed first fulltime news supervisor at WOSU, Ohio State University station here. Mary Ladny Weaver, women's director of WVKO, city's lone indie FM station, has begun an interview program called "Centennial Celebrities," tied in with Lazarus store's 100th anniversary.

New Haven—WNHC-TV breaks into the television news field on its own this week. Eventually to be sponsored by G. Fox & Co. of Hartford, as "World News... Today," a two weeks ironing out session got underway this week at 6:30. Fifteen-minute daily telecasts will take place at that hour under guidance of Joseph Burns, former night supervisor at WNHC, who heads the tele news department and doubles as newscaster.

Cleveland—Moon Mullins, formerly WSRS, now spinning platters for WJMO... Society of Savings, bank account handled by Griswold-Eshleman, will start March of Time program on WNBK... WGAR's sales manager John

WCAU Biz

Continued from page 32

March station by this major furniture company.

Latrobe Brewing Co. has signed for a five-minute news program (Mon. thru Fri.) through its agency, Wiltsman & Callahan, Pittsburgh. Colgate-Palmolive-Peet, for Fab, has contracted for a year of five-times-weekly one-minute participations. Agency is William Esty. Rival Packing Co., through Charles Silver & Co., has signed for 15-second breaks on a six-day weekly basis for one year.

Current WCAU advertisers who signed renewal contracts for an additional year include C. Schmidt & Sons, Inc., five-minute news analysis, six times weekly. Agency is Al Paul Lefton. Lehigh Coal and Navigation Co., through Lewis & Gilman, has signed for its sixth year of sponsorship of the five minute "Weatherman" feature, five times weekly. Household Finance Corp. through Needham, Louis and Brorby, Inc., has purchased five announcements on a six-a-week schedule for one year.

Stanback Co., Ltd., through Piedmont Agency, has purchased one-minute participations on "Bulge Call" for a full year on a five-a-week basis. Piachter Cadillac and Oldsmobile, through Joseph Loewenthal, has contracted for six weekly station breaks for a full year. Procter and Gamble, for Lilt, has signed for participations in "Cinderella Weekend," three-times-a-week for a full year. Agency is Blow.

B. Garfield reports a gain of 126% in spot biz over a year ago. Dollar value of new contracts signed last week was tagged second highest weekly total of the year... Joe Monaco has joined the WTAM announcing staff.

New Orleans—Mike Clark has resigned as program director of WTRS here and has assumed new duties of general manager of WJMR and WRCM. He was succeeded by Louis Grunewald, who moved up to new post from the continuity department where he had been chief for a year-and-a-half.

Minneapolis—Local Red Cross chapter enlisted Jim Boysen, one of WTCN's top disk jockies, as principal player, handling the loudspeaker in an army truck that preceded the organization's marching group in the recent Aquatennial torchlight parade and his friendly and sometimes humorous approach helped the group to entice \$3,464.12 in small change from people along the line of march.

Minneapolis—Starting Sept. 20, George Ziegler Candy Co., Milwaukee, Wis., will sponsor the "Pooch Parade" segment of "Jimmy's Junior Jamboree" over KSTP-TV.

WNBT SIGNS AL CAPP FOR PUBSERVICE SERIES

Al Capp, creator of the "Li'l Abner" comic strip, has been signed by WNBT, the NBC web's N. Y. flagship, for a new series of video public service programs. Series is to be titled "The City Is a Parent," but no starting date has been set.

Idea of the show is to have the "Li'l Abner" characters take viewers on a tour of the city's various functions. Initial program for example, is to be based on the city's school system. Cameras will dissolve from drawings of "Li'l Abner" telling the story to a live actor playing the role, who will then take the viewers, via remote pickup, directly into the schools.

KFI-TV to Become KHJ-TV When Don Lee Takes Over

Hollywood, Aug. 21.

Willie Brown, prez of Don Lee Broadcasting Co., announced takeover of KFI-TV within two or three weeks, at which time the call letters will be changed to KHJ-TV. KHJ is the key station of the Don Lee skein, world's largest regional. Don Lee recently received FCC approval of its purchase of the Earle C. Anthony station for \$2,500,000.

Only executive transfer to date is that of George Whitney, manager of the Anthony radio and television stations, who becomes v.p. in charge of sales. He held that position with the Don Lee web year ago before he moved over to KFI. Other employees of KFI-TV will be screened by Brown, and those best qualified will be retained.

Joe Rines, veteran producer and agency exec, will produce the inaugural show when the station adopts its new identification.

WSAI's FMer Folds

Cincinnati, Aug. 21.

Fort Industries Co., which took over WSAI standard and frequency modulation stations from Field Radio Enterprises, Inc., several months ago, dropped FM operation Saturday (18). Allen L. Haid, managing director, said there was no commercial interest in the station, which went on the air three years ago and duplicated programs of its AM sister.

Folding leaves Cincy with three FM stations, properties of WLW, WKRC and WCPO, which are NBC, CBS and Mutual affiliates, respectively, and also are in TV operations. A small suburban FM operation wrapped up about a year ago after a brief try.

KVMC'S \$28,875 TAG

Colorado City, Tex., Aug. 21.

Request has been filed with the FCC asking for permission to assign the license of KVMC here from Marshall Formby, Eldon B. Mahon and Clint Formby operating as the Colorado City Broadcasting Co., to Eldon B. Mahon and John B. Mahon.

The Mahons would purchase the outlet for \$28,875 from the Formbys.

H'wood Guilds Order

New TV Prods to Post Bonds Before Shooting

Hollywood, Aug. 21.

As a result of the wage difficulties of workers employed by Trans-World Pictures, Hollywood's guilds and unions got together to protect employees of un-established television film production outfits by the use of cash bonds. Roy M. Brewer, head of the Hollywood AFL Film Council, made the following announcement:

"Hereafter, any television film company not the agent of a sponsor, or which does not have an established reputation in the industry must sign a contract and provide sufficient bond to guarantee at least one week's pay before members of the unions and guilds affiliated with the Council will be permitted to work for it."

WCAU-TV Crew Shoots

Fort Bragg Documentary

Philadelphia, Aug. 21.

WCAU-TV sent a five-man film and production team over the week-end (18-19) to Fort Bragg, N. C., to shoot in-the-field sequences with the 28th Division (Pennsylvania National Guard) in the war games.

Entitled "Keystone to Peace," the documentary will include training and field operations along with interviews with Philadelphia members of the 28th. The film will be telecast on the date the Division leaves to join Gen. Eisenhower's forces in Europe.

The trip was arranged by the Army and in the WCAU-TV crew were Thomas Freebairn Smith, executive producer; Robert C. Currie, Jr., producer-director, and Charles Gimborn, Charles Gindhardt and Harry Gehiert, photogs.

KMTV Hikes Rates

Omaha, Aug. 21.

KMTV has announced an increase in rates, effective Sept. 1. The rates will be increased by about 12% in most cases. Number of sets in the territory has increased by 43% since the last rate increase of last January.

Although new rates become effective Sept. 1, KMTV will grant a six-months rate protection period to all accounts on the air prior to Sept. 1.

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Gentlemen's Farm — 104 acres — 833 ft. frontage on New Jersey State Highway, 38 miles from New York City—150 year old Colonial house modernized; 11 rooms, 3 baths, 3 fireplaces—hot water; oil heat. Tenant's house—5 rooms and bath—oil heat. Barn, silo and other buildings. Price \$60,000. Write c/o Variety, Box V-2444, 154 W. 46th St., New York 19, N. Y.

Disk Jockeys, Pubs, Record Cos. Co-op for the Common Good—Penney

By ED PENNEY

(Program Director, WTAO)

Cambridge, Mass.

It seems unfair to me that you should give all the credit (or blame, if you prefer) to the music business, and here I assume you mean the publisher, for building the deejay. Granted, the deejay relies on the publisher's songs for the music portion of his show, but this alone does not make a deejay. It is the personality of the individual and his choice of records that builds him. The audience that accepts or avoids him is the same critical audience that decides whether to accept the publisher's song. As for the music on the deejay show, I give the record company, the arranger and the artist who waxes the material more credit than I do the publisher for making or not making a song. This is obvious. The public will make a hit song through the deejay because of the performance on record . . . not so much for the song itself. I admit it must be a mutual weding of material and performance.

(Continued on page 55)

his weekly pay is payola. Payola is supposed to be a terrible thing. I've been waiting for a definition of it. If I am to be guided by your editorial...then I must admit I'm guilty, in part. I've had lunch with songpluggers and flacks without picking up the check. I've had gratis tickets to concerts and musicals. I've had Christmas gifts from persons in the music business. I've sent a few myself. I consider it friendship, sometimes appreciation. You call it bribery. Also, to borrow your phrase, I've had guest artists delivered to me. I consider it a pleasant respite and a privilege to have them on the air with me. It helps the artist and, if handled properly, it helps my record show. Certainly I play that artist's records when he or she is on the air with me. To do otherwise would be insulting to the artist. I imagine, too, the listeners would think it odd if I were to

(Continued on page 55)

Cap 'Cyrano' Set Sells Sock 30,000 In First Month

Hollywood, Aug. 21.

Originally undertaken as a "prestige pressing," Capitol Records' "Cyrano de Bergerac" album may turn out to be the classic sleeper of the disk trade. In its first month of release, the book of speeches from the Stanley Kramer film has sold a phenomenal 30,000 copies, indicating a 100,000 potential. Albums, issued in all three speeds, are retailing for varying prices up to \$6 plus tax.

Release of the book was moved up to coincide with the popular release of the film after its limited roadshow engagements. In the first month, it has played some 200 situations, barely scratching the surface of the potential. In each case, heavy exploitation campaigns by both Cap and the Kramer organization tied the film and the album together for peak results.

"Cyrano" album, voiced by Jose Ferrer, who starred in the film, marks the first diskery release of speeches from an American film. It's also Cap's first venture into dramatic pressings—but it won't be the last. Plattery already has Ferrer under contract to etch any future pix or plays in which he may appear that lend themselves to the treatment. In addition, success of the "Cyrano" album has heightened the waxery's interest in the field of speech recordings, and the rival waxeries' sales of such items as "Death of a Salesman" and "Cocktail Party" are being carefully studied.

Cap's original investment in the book was in the neighborhood of \$5,000, Ferrer coming in on a royalty deal. Original investment has long since been recouped and the album now is well into the black. Figuring on its reissue value, which could coincide with inevitable subsequent reissues of the film, Cap has a hardy perennial in the album which will undoubtedly outstrip pressings of musicals.

'COME ON-A' RUNNING FOREIGN LINGO GAMUT

"Come On-A My House," current novelty click, is running the gamut of foreign language interpretations. Already on the market with Yiddish, Spanish and Armenian disk versions, indications point to a new high in song translations.

RCA Victor has the Yiddish version, "Come On Tsu Mein Hols," with Leo Fuchs and Abe Ellstein's orch. The Spanish adaptation was waxed for Columbia by the Hermanos Riquel Trio, who labeled it "Wen Dir Negrita" (meaning "Come My Little Dark One"). Guy Chookorian turned it into Armenian for an indie Coast diskery, Lightning Records. The tune was originally penned in English out of Armenian folk music by William Saroyan and Ross Bagdasarian.

What's A Payola?

As for payola. Never has a subject been discussed so much with so little said about it. It is hinted at. Accusing fingers are pointed at Boston and Chicago. All exposures are vague. Apparently, anything a deejay receives other than

Lombardos' 50th Anniversary

For the Golden Wedding celebration, in honor of Mr. & Mrs. Guy Lombardo, Sr., some 350 sojourned to their home in Stonehenge, Hillcrest, Stamford, Conn., on Sunday (19). The hosts were Mr. and Mrs. Guy Lombardo, Jr., Mr. and Mrs. Carmen Lombardo, Lester Lombardo, Mr. and Mrs. Kenneth Gardner (she's a Lombardo), Mr. and Mrs. Victor Lombardo, Joseph Lombardo and Miss Rose Marie Lombardo. Robert Q. Lewis "reviews" the headliners under New Acts as follows:

LENA & GUY LOMBARDO, SR. (2)

Ballroom Dancing

18 Mins.: Tent

Stonehenge, Conn.

This duo (Canadian imports) played their first tent engagement last Sunday (19). Although working together for over 50 years, this was their first public appearance. Act is strong on nostalgia, with big mists and signs of tears when couple terped into "Anniversary Waltz." Femme half of team is beautifully gowned, with striking white hair (premature); man shows exceptional sparkle and savvy.

Playing to packed house (about 350), couple scored heavily. They carry their own scenery—a special tent for this showing. Up from New York for the preem were many show biz personalities, including bandleaders, disk jockeys, Bregman, Vocco & Conn (trapeze act), Joe Santly (banjoist), Sonny Werblin (booker), and top Decca execs. Also on hand were various family members and locals.

Top bit is encore where couple clasp hands over knife and cut anniversary cake. Strong, fresh material points to many happy, healthful future returns.

Sons are musicians. Roq.

Can't Force' Hits But Peer Agrees On Copyright Act

By RALPH S. PEER

The music publishing business, in my opinion, has had practically nothing to do with building up the disk jockey and, therefore, if there is a Frankenstein it must be attributed to other factors.

It seems quite clear to me that we are now in an era during which radio broadcasting is not strong enough to supply the necessary plug for a new and untried song, nor will television be sufficiently powerful to supply the plugging force required for a real music publishing business.

I am going on the theory that music publishers are most effective when they are in a position to "force" a plug as to a really great song. At the present time if a publisher has a "really great song" according to his judgment, he can do nothing with it except to run around trying to get it recorded. If it happens to be recorded by the wrong people, or by the wrong company, or if the record companies refuse to cooperate and the releases are spread out over six months, then the whole brilliant idea falls flat on its face.

Another point which you might make is that there was a great change in the general plugging situation shortly after the end of the war. I do not recall the exact figures but it seems to me that the Wise Fathers in Washington permitted the erection of more or less 1,200 new radio stations very soon after the close of hostilities. There was no corresponding increase in the number of stations devoted to chain broadcasting. The listeners of the country were, therefore, confused by finding that they had more than twice as many stations to which they could listen. This diversion of interest immediately reduced the plugging power of the chain programs and there has been no improvement in this regard up to the present time.

With the radio chains more or less eliminated as a major plugging factor the disk jockey became the most important plugging medium—but with the complication that actually he was not plugging at all. He had a big audience, he played one selection after another, and finally out of this battle of music the public heard a "natural." Heretofore "naturals" had been buried

(Continued on page 55)

Copyright Act No Solution to DJ

'Problem'; Plugging Power Shifted

ITURBIS' OKAY B.O. WITH THE CARIOCANS

Rio de Janeiro, Aug. 14.

Jose Iturbi and his sister, Amaro, are getting a good reception from Rio audiences. They are in Brazil for a four-week tour covering Rio and Sao Paulo, although she hopped back to the States last week to make an appearance in San Diego, Cal. She is due back in Rio Saturday (18).

Radio appearances are being sponsored, through Sinfonia Brasileira, by the soft drink and beer manufacturers, Antarctica and Principe, and children's clothing manufacturers.

The Iturbis are receiving \$3,000 an appearance, whether one or both play.

Cap's Veep Thinks DJ Best Thing To Music Biz in Yrs.'

Hollywood.

Editor. VARIETY:

I will not go into the weaknesses and inequities of the Copyright Act of 1909, as I think this is obvious to everyone concerned, but certainly the people who should benefit by a song success do not always do so, while others make great use of recorded music without any obligation whatsoever.

I would like to point out, however, that I hardly consider the disk jockey a Frankenstein. The deejay accomplishes one important function: he brings the nation's musical output to the whole country every single day of the week.

In spite of the many weaknesses in the system—payoffs, bribery, commercialism, or what-have-you—there is no doubt in my mind but what the disk jockey is the most valuable device in entertainment history to keep music alive, and highly competitive, where it should be to bring out the best of Tin Pan Alley's ability, and to make possible the exposure and development of new talent. Without the jockey, Les Paul, for example, could have spent the next 10 years of his life traveling and performing in an attempt to prove to the country that he had something that they wanted to hear.

So far as the jockey controlling what the public hears is concerned, I do not believe this is possible on a large scale. There are too many jockeys in the country to keep anything hidden, and once the public has reacted, the jockey has no choice but to play what they want to hear.

I agree with you that the Copyright Act of 1909 could well stand to be rewritten, but I do not consider the jockey a Frankenstein. I personally think he is the greatest thing that has happened to the music business in many years.

Alan W. Livingston.

(V.P., Capitol Records).

RCA Victor Sales Mgr.'s Views on DJ's Values

New York.

While I feel that there is a great deal of evidence that the disk jockey situation has grown to Frankenstein proportions, it seems to me from my experience that the abuse is confined to "small time" disk jockeys who feel called upon to become "experts" in the music business. It is this type of jockey who does irreparable harm to certain records and certain artists by making derogatory comments.

On the whole, I feel that the better disk jockeys have made a substantial contribution to record sales and I question very much whether the industry could have produced as many million record hits as they have during the past years without the jockeys. There is little doubt in my mind that disk jockeys

Intra-trade debate continues on the deejays' alleged "Frankenstein" connotations. The end result seems a moderate opinion that the disk jockey's importance is but another evolution in the music business—an industry which, over the years, recognizes that there is nothing more permanent than change in ideas, angles, approaches to songplugging, promotion, and all that goes with it.

The cross-section of pro and con continues, as detailed below. For instance, there is the commonly aggrieved attitude that the average radio station must depend more and more on recordings, hence this may be construed as an "attack" against radio, which is already having its troubles with that new monster called television.

There is the moderate observation by Robert Q. Lewis who, returning to a disk jockey stint on a CBS national basis after having been out of it for five years—he has additional comedy programs of his own on AM and TV—is "appalled at the chicanery." He admits that strange bids have been made him to "lay on" this or that song.

There is the analytical publisher viewpoint (anonymous as some insist) which observes: "The answer to the problem that you pose does not lie in the Copyright Law, any more than the responsibility lies with the disk jockey. The difficulty and the cure are both in the character of music publishers. The popular music publishing industry is the only industry which merchandises a basically needed raw material by means of bribing the consumer who uses it."

"The picture has not, I think, changed as much as you think. There has been a shift in power from picture stars and network vocalists to record manufacturers and disk jockeys. Just as, before that, there was a shift in power from the vaudeville artist to the movie manufacturer and the radio artist. You are offended because you feel that the talents of the disk jockey are less apparent than the showmanship of the topflight performer, but, fundamentally, it makes little difference whether the cards are in the hands of the bandleader, the soprano, or the jockey.

Weight of Power

"I don't at all condone the situation. I too deplore it. What is the answer? If the disk jockey can draw the audience, he is entitled to make his salary. Surely this is nothing that involves the Copyright Act. The recording right and the performing right must remain. If you barred the performance of recordings from the air, it would merely shift the power into other hands, and result, in fact, in fewer avenues of exploitation.

"The only cure is the visionary cure. If music publishers were more like book publishers, and magazine publishers, and newspaper publishers, they would not stoop to the competitive tactics that many of them not only resort to now, but have resorted to throughout the memory of man. The only cure for the basic situation is the same cure that there is for economic injustices, racial prejudice, and all of the other evils that afflict the world—better people.

"At this moment the disk jockey is getting a free ride, which seems unjustified, but his day, too, will pass."

"make" most of the successful records today.

I feel that the Popular Record business would not be as good as it is today if deejays were eliminated. However, this is just superposition on my part as I would have to admit that they hinder the potential of a great many records that are released.

I share your irritation whenever I hear a disk jockey knock a record that cost a great deal of time and money to produce, but must admit that most of the better jockeys generally praise the new records that they consider good and simply refrain from playing records that they do not like.

L. W. Kanaga.
General Sales and Merchandise Manager, RCA Victor.

The Record Talent and Times

AS PUBLISHED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY WEEK ENDING AUG. 18

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all record sellers of the country regionally.

'RH' Logging System

Week of Aug. 10-16, 1951

Richard Himber's log of broadcast performances, compiled on basis of varying point ratings for plugs on commercial and sustaining programs logged in each of the 3 major territories, New York, Chicago and Los Angeles.

First Group

Songs	Publishers
Alice In Wonderland—"Alice In Wonderland".	Disney
Because of Rain	Maypole
Because of You—"I Was An American Spy".	BMI
Bonne Nuit	Famous
Come On-A My House	Duchess
Dark Is the Night—"Rich, Young & Pretty".	Feist
Everything I Have Is Yours	Miller
Go Go Go Go	Famous
Hello Young Lovers—"The King and I".	Williamson
How Many Times	Paxton
I Get Ideas	H&R
I'm In Love Again	Crawford
I'm Late—"Alice In Wonderland".	Disney
In the Cool Cool Cool of the Evening	Paramount
Loveliest Night of the Year—"The Great Caruso".	Robbins
Maybe It's Because I Love You	Berlin
Mister and Mississippi	Shapiro
Morning Side of the Mountain	Remick
My Life's Desire	Shapiro
My Truly Truly Fair	Santly
Out of Breath	Valando
Pretty Eyed Baby	Pickwick
Shanghai	Advanced
Syncopeated Clock	Mills
These Things I Offer You	Valando
Too Young	Jefferson
Vanity	Jefferson
We Kiss In a Shadow—"The King and I".	Williamson
Wonder Why—"Rich, Young & Pretty".	Robbins
You're Just In Love—"Call Me Madam".	Berlin

Second Group

Songs	Publishers
After All It's Spring—"Seventeen".	Leeds
Be My Love—"Toot of New Orleans".	Miller
Dimples and Cherry Cheeks	Leeds
Do You Really Love Me	BVC
End of a Love Affair	Duchess
How D'ya Like Your Eggs In Morning—"Rich, Young, Pretty". Feist	Chappell
How High the Moon	Crawford
I Apologize	T. B. Harms
I'll Buy You a Star—"Tree Grows In Bklyn".	Williamson
I Whistle a Happy Tune—"The King and I".	BMI
Jezebel	T. B. Harms
Make the Man Love Me—"Tree Grows In Bklyn".	Wings
My Day Dream	Berlin
Song Is Ended	Spinlan
There's a Big Blue Cloud	Bourne
There's No Boat Like a Rowboat	Miller
Wang Wang Blues	Ivy
What Will I Tell My Heart	Fox
World Is Mine Tonight	Chappell
World Is Your Balloon—"Flahoolie".	Chappell

R H Tele Log

(Numerically Listed)

	Total	Pts.
1. Because of You	BMI	115
2. Hello, Young Lovers	Williamson	70
3. Shanghai	Advanced	70
4. Too Young	Jefferson	65
5. How High the Moon	Chappell	60
6. Come On-A My House	Duchess	50
7. My Truly, Truly Fair	Santly	50
8. Diana	Miller	40
9. Jezebel	BMI	40
10. Make the Man Love Me	T. B. Harms	40
11. Mixed Emotions	Roger	40
12. Pretty Eyed Baby	Pickwick	40

Beneke's 6 Wks. In Brazil at \$56,000

Rio de Janeiro, Aug. 13.

According to Bueno Caldos, negotiations have been completed—no contract signed yet—to bring Tex Beneke and his orchestra to Brazil for a 6-week tour; two weeks in Rio, two in Sao Paulo and two in another city not yet settled on, probably Belo Horizonte.

Caldos is dating Beneke and his 17-piece orchestra, and two singers, beginning the second week in November, at cinemas, theatres, radio and television.

A clause in the contract provides that the band must be made up of the original U. S. musicians. Beneke will get \$56,000 for the tour, less 15% to Caldos, payable in dollars in New York before the band embarks for Brazil.

SAM LEVENSON SIGNED FOR COLUMBIA ALBUM

Sam Levenson has signed a deal with Columbia Records for the monologist-comic to do eight sides for single disk distribution and incorporation into an album. They'll be done on both 78 rpm and LP disks. Album will be themed "Levenson on TV."

This will be Levenson's initial plattering since he hit the bigtime video sweepstakes. Previously he had made some disks for Apollo Records.

Col Pacts Channing

Carol Channing, currently starred in the legit musical, "Gentlemen Prefer Blondes," was linked to a three-year pact last week by Columbia Records. Miss Channing's only previous wax effort was on Col's original cast album of "Blondes."

Her initial disks have been set for release in about two weeks.

Capitol Ups Bonbright To Veepee; Murray Quits For Non-Show Biz Post

Hollywood, Aug. 21.

Daniel C. Bonbright, present secretary and counsel of Capitol Records, was appointed the diskery's veepee in charge of the coordinated legal and finance departments. Former chief examiner of Michigan Corp. and Securities Commission, and chief of renegotiations for the Detroit ordinance district of the War Dept., Bonbright is well known in the financial field.

James W. Murray, Capitol Records veepee here, resigned his post last week to take an exec position with the General Precision Corp. in New York. Murray will remain with the diskery in an advisory capacity. Previous to joining Capitol 18 months ago, Murray was exec-veepee of Columbia Records, and then for eight years was with RCA Victor as v.p. and general manager of the record division.

Berkshire Fest Season Winds to Record 249G Gross; 126,700 Payees

Lenox, Mass., Aug. 21.

Any concern that the Berkshire Festival at nearby Tanglewood—often referred to as "the Salzburg of America"—might not maintain its standing this year, has been dissipated by results of the six-week season recently closed. Fear had been expressed that the absence due to his death in June of Serge Koussevitzky, who founded the Festival and was its spark-plug; higher tariffs, and general biz conditions would affect attendance and revenue this summer.

Attendance did fall off somewhat, with 126,700 paid admissions as against 128,100 last year. But the gate was higher, this year's receipts reaching an all-time high of \$249,000, as against last year's \$243,400. Rise in the price of tickets accounted for the upped take.

Season, the Festival's 14th, ended Sunday, Aug. 12, when despite a drizzle, 12,250 persons attended the final concert, which Charles Munch, present conductor of the Boston Symphony Orchestra, batonned. Since the covered shed holds 6,000, the overflow sat outside in the rain on the lawn. The all-time attendance record for a single concert was broken Saturday, Aug. 11, with a 15,800 audience, and a sunny Sunday finale might have brought a large enough crowd to exceed last year's overall attendance total.

Cold weather the weekend before the windup, and a hot spell the week before, plus some rainy evenings, also cut attendance.

Hybrid All-Star Combos Scored

Mushrooming of hybrid all-star combos in the New York area, over the past year, is seen by agency men as a contributing factor to the current jazz downbeat here. According to the agencies, the all-star jazz units are being whipped up overnight by self-styled impresarios who consider name values more than musical compatibility.

With most of the sidemen mismatched and unable to work together as a team due to insufficient rehearsal time, the all-star combos are disappointing the town's jazzophiles, who are beginning to seek entertainment from other media. Most of the combos, one agency man claimed, are put together by nitery operators who try to jam into one group as many top music names as they can afford, in an attempt to build marquee power. Each musician stands out as an expert sideman, he added, but as a jazz group it lacks the necessary drive and coordination which comes from a blending of musical stylings.

Jazz spot operators are too name-conscious, another agency man claimed, and are avoiding the groups which have only a name leader. They've tried to take band building out of agency hands and are discovering that it isn't paying off.

One sideman, who revealed that he had played with five combos in the past two months, added that the public is getting tired of seeing the same musicians playing one week with one group and the next week with another.

L.A. Having Band Boom; Brown, Prado in Records

Hollywood, Aug. 21.

Band boom locally, aided by summer weather and tourist advent, is hitting new heights. Les Brown set a new second week record at the Palladium, drawing 15,228 payees. Perez Prado, in a pair of local one-nighters, grossed a whopping \$8,600. Creator of "Mambo" debuted Saturday night (18) at Zenda Ballroom and drew 2,200 payees, with more than 2,000 others turned away. Gross hit \$4,600.

Cops had to be called to aid the traffic after ticket sale stopped at 10 p.m. Monday night ('20) Prado played a Gen. Corman-promoted concert at Pasadena Civic, drawing \$3,950.

Overload of Same-Styled Platters

Claimed Hurting Music Business

Jordan Sets K.C. Mark

Chicago, Aug. 21.

Louis Jordan broke the one-night record at the huge Auditorium, Kansas City, Sunday (19), with the musician taking away over \$9,000 for his end. He was in for \$1,500 plus 60%. Tariff was \$2.25 net per head.

Take was reported the biggest in the area by George Spencer, the promoter.

Les Paul-Mary Ford Disk

Team Passes 2,000,000

Sales Mark in 8 Months

Although Les Paul and Mary Ford have been operating as a team for a little more than eight months, their steady output of click disks has passed the 2,000,000 mark, netting them close to \$150,000 in platter royalties alone. Currently riding the bestseller lists with their Capitol Records etchings of "How High the Moon," "Mocking Bird Hill," "The World Is Waiting For the Sunrise" and "Whispering," the team is expected to be one of the top coin grossers this year.

With "Moon" passing a 1,000,000 sales peak and "Moon" racking up 750,000 platter sales, the husband-wife team has developed into an important live b.o. attraction. At a recent week's engagement at the Capitol Theatre, Washington, the duo pulled in a solid \$32,000, highest non-holiday gross in the theatre's history. Team has been set for a date at the Paramount Theatre, N. Y., with Frankie Laine, beginning Oct. 3 or Oct. 10, and negotiations are currently under way for a stint at the Copacabana, N. Y. They're opening at the Club Bolero, Wildwood, N. J., tonight (Wed.) for a two-week stand. Due appeared on Ed Sullivan's "Toast of the Town" TV show Sunday (19).

Capitol recently released their album, "New Sounds," and according to early sales indications it looks like another runaway best-seller. Some other of their disk clicks have been "Josephine" and "Lover."

Claim Copa Infringe On BMI-Affiliate Tunes

Copacabana, N. Y., last week was named defendant in an infringement suit brought in N. Y. Federal Court by Broadcast Music, Inc. and three affiliated publishers. It's charged that the nitery used four of the plaintiffs' copyrighted tunes on April 28, 1951, and various other times without a proper license.

Suing with BMI are Peer International Corp., Promotora Hispano de Musica and Editorial Mexicana de Musica Internacional. Tunes involved in the complaint include Peer's "Mambo, Jambo" and "Brazil," as well as "Mambo No. 5" and "Amor," owned by the two other pubs. Statutory damages of not less than \$250 are sought for each infringement.

Plans Prepped for 1952 San Antonio Opera Fest

San Antonio, Aug. 21.

Preparations are being made for the eighth annual opera festival, produced and sponsored by the San Antonio Symphony Society, to be staged here next Feb. 9-16.

Here the past week were Anthony L. Stivalenno, New York stage director, and Peter Wolf, scenic designer, who conferred with Victor Alessandro, musical director, and other symphony officials.

Jussi Björling, Dorothy Kirsten, Jarmila Novotna and other Metropolitan Opera stars are among those who will sing here during the festival.

Marian Music Corp. has been chartered to conduct a music publishing business in New York.

The Texas Rhythm Boys, who recently finished a long engagement at the Metropole Restaurant in New York, are now featured in the Alpha Music Lounge, Troy, N. Y.

With record companies' artists and repertory topers apparently striving to match and copy rival diskies' current hits, publishers, artists and record dealers are squawking that the overload of similarly-styled platters is hurting the music biz. Tendency by various labels to fall back into their old phase of thinking that "what sells for us" has been slicing their disks' sales potential and reducing overall impact of the songs.

One publisher claimed that most a&r men have been taking the course of least resistance. They've lost their creative drive, he added, and just sit back and wait for someone else to come up with a copyable idea. Instrumental choruses have been duplicated and sounds have been carbonized without the least attempt at subtlety. Record retailers concur that the similarity of various labelled disks on such tunes as "Come On-A My House" and "Belle Belle My Liberty Bell" is contributing to the confusion and downbeat in the consumer market.

Although Columbia's version of "My House" has broken away as top seller, the retailers aver that other labels are suffering because they brought nothing new to their renditions. Another instance is the duplication of an all-star disk of "How Do You Do and Shake Hands" which Decca pressed after Victor's lead. (See other story in Music section).

A number of disk artists add that copying is doing them no good either financially or reputation-wise. Hit disks, styled for a rival artist, are copied for their talents whether it fits or not, and they usually wind up second best or out of the money entirely. They claim that the craze for "gimmick" records is destroying musical ideas instead of creating them.

Revamped Snyder Band Back at MCA

Chicago, Aug. 21.

Bill Snyder, not quite a year after his hassle with Music Corp. of America, which subsequently sent him over to General Artists Corp., is back once more with MCA.

Additionally, Snyder has anked his management pact with Leonard Rome's Arena Stars and walked out of his three-year recording pact with London Records. Completing the revision, Snyder has trimmed his band almost in half, reducing his organization to 10 men.

First step in the refurbishment of the group is the addition of male vocalist Robey Woods.

Orcster's last location under GAC booking was a seven-week perch at the Edgewater Beach Hotel. Since then he has done mostly single, and in recent weeks had disbanded the band entirely.

CAPITOL TO RELEASE NEWS EVENTS ALBUM

Hollywood, Aug. 21.

Capitol Records next Monday (27) will release "Hark, the Years," an album of news events from the Crimean War in 1854, through the early 30's. Fredric March narrates, with musical backstopping by Nathaniel Shilkret.

Vocals in the documentary folio include Thomas A. Edison, William Jennings Bryan, Theodore Roosevelt, Lillian Russell, Ernestine Schumann-Heink, Knute Rockne, Jack Dempsey, Billy Sunday, Aimee Semple McPherson, Jimmy Walker and Charles Lindbergh.

Glass Quits Disney Post For New Roncom Music

Mickey Glass exited his post as lead contractor for Walt Disney Music last week, to become professional manager of Roncom Music, Perry Como's new publishing firm. Glass is skedded to take over Sept. 4.

Meantime, Herb Reis, professional manager of Disney Music's N. Y. office, upped Mac Kooper to fill the Glass vacancy.

Dance Field Looks to Television As 'Trailer' in Boosting Orch Dates

Despite general squawks that television is cutting into gross receipts, dancehall and ballroom operators, orch leaders and band agency men are looking more and more to video to revive danceband interest. According to dance promoters, a band's appearance on TV acts as a trailer for that attraction when it plays their ballrooms.

Evidence of video's impact was seen in the midwest recently after Cab Calloway's appearance on the Ed Sullivan "Toast of the Town" (CBS) and "Cavalcade of Bands" (DuMont). Calloway had interrupted a string of one-nighters in the midwest and Canada to make these video spots, and upon his return discovered that they had hypoed interest in the band to such an extent that whole new series of midwestern bookings had opened up.

Similarly, Tex Beneke is interrupting a tour to do a series of guests shots on TV because of the impetus gained by the band after its recent "Kreisler Bandstand Show" (ABC). Biz at the Rustic Cabin, Englewood, N. J., where Beneke was playing, showed a definite upbeat following the show and held up through its subsequent tour.

Orch men, who have had to rely on the whims of diskery execs for their buildup, claim that TV shots now have the same effect as a hit record. Since the major companies' artists and repertory men have been brushing off bands by giving the top tunes to the vocalists, band agencies are driving for more orch time on video.

The agencies also point out that the new generation of teen-agers doesn't care to listen to bands. Today, they add, TV producers and directors of band shows are conditioning young viewers to enjoy a band musically as well as visually.

Direct pickup via TV of a dance-band date is also gaining momentum. Frank Dailey, who operates the Meadowbrook, Cedar Grove, N. J., will use DuMont and WOR-TV this fall to air the bands appearing at his spot.

New Mack 'Hour' Diskery Sets Its First Release

Reemack Enterprises, Inc., producers of Ted Mack's "Original Amateur Hour" and "Family Hour," formed Premier Records last week. The new diskery will begin operations waxing some of the songs published by Show Tunes, Inc., another Reemack subsidiary.

First release, slated for distribution within two weeks, will be "Just a Real Old-Fashioned Sunday," penned by Flora Vestoff and Ruth Patterson, and Fred Helder's "We're in Love." Mack etched "Sunday" with the Ray Charles orch and chorus, while Jan Garber waxed "We're In Love" with Charles.

Band Review

LOUIS CINA TRIO Putsch's 210, Kansas City, Mo.

Small musical combo has an outfit which is proving increasingly popular with bar-restaurants in this area. Their music is designed for listening, to embellish the evening hours at dinner or cocktails. Basically, this one is an ace fiddler with the backing of piano and string bass to set it off.

Louis Cina's work on the fiddle is excellent, supported by some well-rounded bass work by Louis Lacey and keyboard fingering of Rudy Duna. Three are Hungarians and add a good deal of gypsy flavoring to the fancier fingerings which they do, in addition to the conventional assortment of Latin tunes, pops of the day, and semi-classics.

Crew closes here end of the month and moves to Glenn Schmitz's spot in Cincy. Quin.

Dallas—Bob Wills and his Texas Playboys have returned here following a tour of the Pacific and northwestern states. He returns to his local nite spot, the Bob Wills Ranch House, for an indefinite period.

LAWRENCE EXITS ARMY, RESUMES ONE-NIGHTERS

Bill Lawrence, who received a medical discharge from the Army last week, is resuming his career with a string of one-nighters through Ohio, Pennsylvania and Kentucky, beginning tomorrow (Thursday) at Columbus, O.

Music Corp. of America is handling the singer's bookings.

Wetzel, Dorsey Trumpeter, Killed in Truck-Car Crash

Denver, Aug. 21.

Ray Wetzel, 27-year-old trumpeter with Tommy Dorsey's orch, was killed in a truck-car accident near Sedgwick, Colo., Friday (17). Wetzel was riding with his wife, Bonnie, in a car driven by Ward Townsend, of N. Y., when a front tire blew out, throwing the car into a truck. Mrs. Wetzel suffered a back injury and was taken to a hospital.

The trumpeter was on his way to make a one-night stand with the Dorsey crew at North La Platte, Neb. Dorsey, who recently closed at Lakeside Amusement Park, Denver, cancelled the North Platte date.

Williams, Bylandt Upped At Victor Custom Disks

In line with upbeat in RCA Victor's brand-line phonograph manufacturing biz, James P. Davis, Custom Record Sales division topper, upped Ralph C. Williams to eastern rep and Richard E. Bylandt to manager of N. Y. orders and service section of CRS.

Both Williams and Bylandt have been with Victor's custom record operation for the past four years.

Ray Noble to Victor

Orch leader Ray Noble was pacted by RCA Victor on the Coast. Bandleader was formerly with Columbia Records.

Victor will release his first sides next week.

Publishers' contact men are invited to appear to make their respective pitches over the air.

Best British Sheet Sellers

(Week ending Aug. 11)

London, Aug. 14:	
My Resistance Is Low . . . Morris	Sun
Too Young	
With These Hands Kassner	
Ivory Rag Macmelodies	
My Truly Truly Fair . . . Dash	
I Apologize Victoria	
Jezebel Connally	
Too Late Now World Wide	
Be My Love F.D. & H.	
On Top of Old Smoky Leeds	
Mockin' Bird Hill Southern	
Shot Gun Boogie Connally	

Second 12

Loveliest Night F. D. & H.	
Our Very Own Wood	
Unless F.D. & H.	
You Are My Destiny Swan	
God Bless You Carolin	
September Song Sterling	
Chr'stph'r Col'nb's . . . Connally	
Beggar In Love Cinephonie	
Would I Love You Disney	
Sweet Violets Morris	
Little White Duck Southern	
Smoky M'nt'n Boogie . . . Connally	

Decca Sets All-Star

Disk to Match Victor's

Following on the all-star disk released by RCA Victor two weeks ago, Decca Records is rushing an all-star waxing team of its own to nab off some of the novelty effect. Waxed on the Coast, the Decca parlay consists of Danny Kaye, Jimmy Durante, Groucho Marx and Jane Wyman. Victor's all-stars are Dinah Shore, Betty Hutton, Tony Martin and Phil Harris.

Both labels have renditions of "How Do You Do and Shake Hands," from the Walt Disney score of "Alice in Wonderland." The Decca flipover is "Black-Strap Molasses," which is currently banned by NBC because it mentions too many products which might be competing with the net's sponsors. The Victor reverse is "The Musicians," which was penned by Charles Grean. Victor pop artist and repertory topper, and Tom Glazer.

Chi Pluggers Get Their Night On Jockey Show

Chicago, Aug. 21.

Sam Evans, WGN disk jockey, has figured out a device to lessen the pressure from the song pluggers. Evans sets aside the Thursday night segment of his late-evening record show as "Record Manufacturers Plug Night."

Publishers' contact men are invited to appear to make their respective pitches over the air.

Rosemary Clooney Columbia

Tony Bennett Columbia

Les Baxter Capitol

Nat "King" Cole Capitol

Richard Hayes Mercury

Dinah Shore Victor

Patti Page Mercury

Dennis Day Victor

Doris Day Columbia

Billy Williams Quartet MGM

Guy Mitchell-Mitch Miller . . . Col.

Vic Damone Mercury

Mario Lanza Victor

Tony Martin Victor

Frankie Laine Columbia

Jocks, Jukes and Disks

(Herm Schoenfeld, who regularly does the disk reviews, is on vacation.)

Frank Sinatra - Harry James Orch: "Castle Rock" - "Deep Night" (Columbia). "Rock," a bouncy item currently getting a wide diskery spread, should jump out via this Frank Sinatra-Harry James blend. Sinatra's in top form here with the kind of jaunty, appealing delivery that's been missing lately. James' backing is exciting despite a tendency to get a bit too brassy. Flipover is an average ballad that gets a capable Sinatra treatment.

Cathy Mastice: "Longing For You" - "The Crazy Things You Do" (Victor). Cathy Mastice projects enough charm in "Longing," a hayseed waltz, to please even the most urban tastes. Her piping is mellow and clear throughout and Mitchell Ayres' orch supplies solid background. Reverse is cute but inconsequential.

Tamara Hayes: "Dreamy Melody" - "Lemme Go" (Decca). "Dreamy Melody" is a good tune that suffers here from over-stylization. Tamara Hayes is an interesting singer who has used her intricate phrasing techniques to advantage on previous sides, but on this tune it seems forced and inappropriate. On the flip, Miss Hayes hits her stride on "Lemme Go," with Sy Oliver's crew backing up nicely.

Tex Beneke Orch: "The Day Isn't Long Enough" - "You Blew Out The Flame" (M-G-M). Beneke's orch raises its stock with this coupling of listenable, danceable melodies. Crew turns in a neat job on "Day Isn't Long Enough," with Bill Raymond vocalizing. It's a pleasant tune that should get a fair share of jock spins. Beneke handles the vocal on the reverse effectively with his usual nasal delivery.

Leo Fuchs-Abe Ellstein Orch: "Come On-Tsu Mein Hoi" - "Belle-Bel" (Victor). Yiddish versions of "Come On-A-My House" and "Jezebel" come across with top comic values, but it's doubtful if its appeal will go beyond the borscht belt set. It's strictly for listeners who ken the lingo. Fuchs, who did the translations on both tunes, sings with the zest familiar to devotees of the Jewish music comedy theatre and Abe Ellstein's orch backs with proper Yiddish flavoring.

Dick Haymes: "David and Bathsheba" - "Just One Of Those Nights" (Decca). The tale of David and Bathsheba, which inspired the 20th-Fox film of the same name, gets a pretentious workover by Dick Haymes, an unblended vocal chorus and orch. It's a noisy item, over-lyricized, over-produced and d

lacking enough melodic appeal to sustain interest. "Just One Of Those Nights" is just one of those songs that fails to come alive.

Jo Stafford: "Kissin' Bug Boogie" - "Hawaiian War Chant" (Columbia). Despite Jo Stafford's lively thrashing and Paul Weston's orch jump backing, "Boogie" adds up to only moderate fare. A lot of expert craftsmanship seems to have gone to waste on a set of meaningless lyrics and an uninspired jive melody. On the flip, Marty Joseph's trumpet solo licks make the oldie stand out.

Tommy Edwards: "All Over Again" - "It's All In The Game" (M-G-M). Although Tommy Edwards' styling is still reminiscent of a few of the current top male vocalists, he is steadily developing, and shapes as an important contender in the male vocalist sweepstakes. "Again" is a step in that direction. It's an okay ballad that's handled with expert feeling for lyric and melody. "Game" also gets the mellow Edwards treatment.

Standout western, folk, religious, polka, blues, rhythm, etc.: Sister Rosetta Tharpe, "Sin Is To Blame" (Decca) . . . Jess Willard, "Oil The Hinges On Your Door" (Capitol) . . . Bud Hobbs, "Brimstone Beauty" (M-G-M) . . . Spade Cooley, "Down Yonder" (Decca).

Platter Pointers

Benny Goodman orch renders a swift version of "Wrappin' It Up" (Columbia) . . . Art Mooney's square dance tempo on "Stay Awhile" is standout. Russ Morgan gets some nice melodic effects out of "Home-spun" (Decca) . . . Mabel Scott should please heptsters with "Somebody Goofed" (Coral) . . . Perry Botkin wraps up a neat package of American musicana in "Botkin's Banjo Band" (Decca) . . . Tony Fontaine has a firstrate side in "Cold Cold Heart" (Mercury) . . . Woody Herman handles "Three Handed Woman" for M-G-M with good humor . . . Billy Eckstine gets across a fair version of Rimsky-Korsakov's "Song of India" on "Enchanted Land" (M-G-M) . . . Martha Tilton sentimentalizes nicely on "Lili Marlene" (Coral) . . . Ken Griffin has an excellent rendition of "Louise" for Columbia.

N.Y. Stadium Concerts End Season With Only \$45,000 Loss; Attendance Is Boff

Stadium Concerts, which finished its 34th season recently at Lewiston Stadium, N. Y., ended with a \$45,000 deficit, or about half of last year's loss. In 1950, the al fresco symph setup dropped \$85,000; in 1949 the deficit was \$65,000, and the 1948 red was \$84,000.

Season's deficit is the lowest since the Stadium went bigtime. Symph operation is also considered highly successful in view of the general downbeat trend in music and in show biz in general.

Abbreviated loss is attributed to good weather, good attendance and a bangup publicity and exploitation job. Season, which ran six weeks (June 29-Aug. 8) as against last year's seven and 1949's eight, had only one performance rained out and two others postponed. Total attendance of 314,100 for the 29 concerts established a 12-year record, and was exceeded only once previously in the 34 years.

Variety of programs, and strong emphasis on pop evenings, also helped the season. Advance subscription sale was double that of the previous year.

Mrs. Charles S. (Minnie) Gugenheimer, sparkplug of the Stadium setup, who usually runs a pre-season private drive for funds, tried to raise \$100,000 this year for an anticipated big deficit. She raised about \$40,000, which turned out to be almost enough to take up this year's loss.

Final night of the season, Aug. 8, when Ezio Pinza was soloist with the orch, drew 25,000 people for the largest turnout in Stadium history. Desire to use up subscription series books undoubtedly helped to make that total. Normal seating capacity is 20,000. Two other concerts exceeded that—the Rodgers & Hammerstein Night, Aug. 4, when 23,000 attended, and the Gershwin concert July 12, when 21,000 crowded in. Concert version of Strauss' "Die Fledermaus" drew 19,000 July 5, and the night when Dorothy Kirsten was soloist lured 17,000.

10 Best Sellers on Coin-Machines Week of Aug. 18

1. COME ON-A MY HOUSE (7) (Duchess)

2. BECAUSE OF YOU (3) (Broadcast)

3. TOO YOUNG (18) (Jefferson)

4. SWEET VIOLETS (5) (Morris)

5. MR. AND MISSISSIPPI (9) (Shapiro-B)

6. SHANGAI (3) (Advanced)

7. MY TRULY, TRULY FAIR (8) (Santly-J)

8. LOVELIEST NIGHT OF THE YEAR (8) (Robbins)

9. I GET IDEAS (2) (Hill-R)

10. JEZEBEL (18) (BMD)

Rosemary Clooney Columbia

Tony Bennett Columbia

Les Baxter Capitol

Nat "King" Cole Capitol

Richard Hayes Mercury

Dinah Shore Victor

Patti Page Mercury

Dennis Day Victor

Doris Day Columbia

Billy Williams Quartet MGM

Guy Mitchell-Mitch Miller . . . Col.

Vic Damone Mercury

Mario Lanza Victor

Tony Martin Victor

Frankie Laine Columbia

Second Group

I'M WAITING JUST FOR YOU (Jay-Cee)

HOW HIGH THE MOON (14) (Chappell)

THESE THINGS I OFFER YOU (Valando)

MORNINGSIDE OF THE MOUNTAIN (Remick)

ROSE, ROSE I LOVE YOU (8) (Chappell)

BECAUSE OF RAIN (Maypole)

JOSEPHINE (Feist)

BELLE, BELLE, MY LIBERTY BELL (Oxford)

I'M IN LOVE AGAIN (4) (Harms)

I APOLOGIZE (6) (Crawford)

BE MY LOVE (21) (Miller)

ON TOP OF OLD SMOKEY (14) (Folk-W)

GOOD MORNING MR. ECHO (Forrest)

UNLESS (2) (Bourne)

MOCKIN' BIRD HILL (15) (Southern)

Lucky Millinder King

Les Paul-Mary Ford Capitol

Sarah Vaughan Columbia

Patti Page Mercury

Tommy Edwards MGM

Paul Weston Columbia

Frankie Laine Columbia

Nat "King" Cole Capitol

Les Paul-Mary Ford Capitol

Guy Mitchell-Mitch Miller . . . Col.

April Stevens-Henri Rene Victor

Billy Eckstine MGM

Mario Lanza Victor

Weavers Decca

Vaughn Monroe Victor

Jane Turzy Trio Decca

Eddie Fisher Victor

Guy Mitchell-Mitch Miller . . . Col.

Les Paul-Mary Ford Capitol

Patti Page Mercury

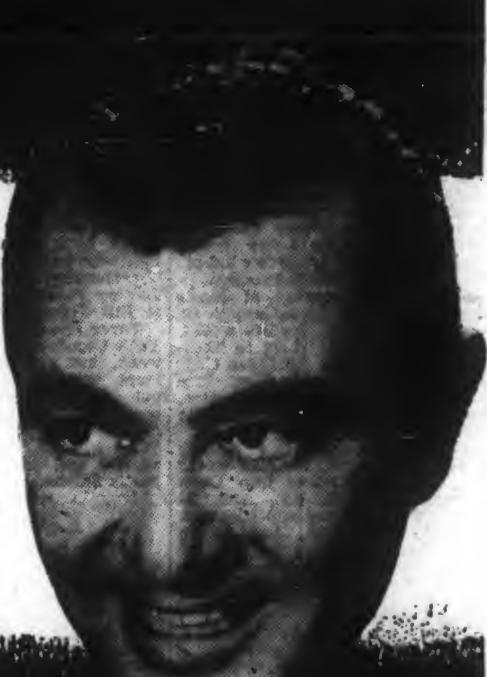
Figures in parentheses indicate number of weeks song has been in the Top 10.

VANITY

the Great

TONY MARTIN

-with a powerhouse coupling-



the Exotic

OH BEAUTY

20-4246

47-4246



RCA VICTOR Records

On the Upbeat

New York

Gene Krupa cancelled his orchestra to recuperate from an appendectomy. He was stricken Friday (17) while playing at Surf Club, Virginia Beach. . . . Larry Fortune orch pacted by King Records. . . . George Shearing into Birdland, N. Y., tomorrow (Thurs.) . . . Sidney Bechet, Negro bandleader, due in from Paris Sept. 14 for string of one-nighters and location dates. . . . Henry Okun flacking Vaughn Monroe's Victor piatter, "Laura Lee" . . . Reuben Mitchell, rhythm and blues combo, pacted by Columbia Records. . . . The Five Keyes, vocal group, inked by Shaw Artists Corp. . . . Tiny Grimes orch into Howard Theatre, Washington, Sept. 7. . . . Jack Elliott to reactivate Arrowhead Music Publishers, which he formed in 1945. . . . Ben Selvin, general manager of Southern Music, to Europe, Sept. 1. . . . Singer Pat Terry begins a four-week engagement at the Hotel Roosevelt, New Orleans, tomorrow (Thurs.). . . . Bill McCune orch holds over at Hotel Statler, N. Y., until Sept. 7.

Chicago

Jimmy Dorsey set for four weeks at Roosevelt Hotel, New Orleans, Sept. 20. . . . Bob Cunningham named agency and sales contact for Universal Recording Co. . . . Jimmy Hilliard in town to cut singer Jack Haskell for Coral. . . . Ray Robbins inked into Peabody Hotel, Memphis, Sept. 24, for three weeks. . . . Ralph Martire plays first dance of season at U. of Illinois, Sept. 14. . . . Chicago pubber Archie Levington picked up "I Wish I Were Somebody Else," recently recorded by Lorry Rainey. Tune was penned by chirp's hubby, Tim Gayle, and Cliff Parman.

Harmonica Rascals, with Johnny Puleo, opens week's stand at Bill Green's Friday (24).

Three Suns were to have played Twin Coaches at Belle Vernon this week, but agreed to a postponement when management pointed out that the highway which runs past their place had suddenly been closed for reconstruction work. Suns will go in later, probably around end of September, after job is finished.

Kansas City

Fall biz looks to have an upbeat, according to reports from several offices in the area. . . . Ted Weems brings his crew in for annual stand in the Terrace Grill of the Muehlebach Hotel, doing a fortnight late in September. . . . Weems follows Tommy Reed, current in the room on his first date in K. C. . . . Mary Kaye Trio doing a two-week date at the Eddy Bros. Restaurant. . . . Eric Correa orch closes the Statler, Cleveland, Sept. 1, and crew takes a vacation. Correa brings them back to active work, opening Oct. 3 at the Capital City Club, Atlanta, on a deal set by Midland Attractions. . . . Tune Criers move into the 400 Club, Wichita, Aug. 21, following Joe Maize and Chordsmen. . . . Sammy Pagna quintet set for the 400 Club, opening Sept. 4. . . . Bill Caldwell takes over the GAC contract staff.

Hollywood

Ike Carpenter's 12-piece crew teed a six-month stand at Sherman's, San Diego, last nite (Tues.). . . . Louis Armstrong set for a Norfolk, Va., concert Aug. 25. . . . Turk

America's No. 1 Funny Man

BUDDY LESTER

Currently 5 O'CLOCK CLUB, Miami
(SIXTH RETURN ENGAGEMENT)

CAROUSEL, Pittsburgh
Starting Sept. 17

MANAGEMENT

Charles V. Yates Agency, Inc.
545 FIFTH AVENUE. NEW YORK 17, N.Y.



America's Fastest
Selling Records!

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

**Week Ending
Aug. 18**

National Rating
This Last wk. wk.

Artist, Label, Title

			New York—(Davies Stores)	Chicago—(Hudson Rose)	Los Angeles—(Denel's Mus. Shop)	Boston—(Boston Music Co.)	Detroit—(Grinnell Bros.)	San Antonio—(Central Radio Co.)	Seattle—(Sherman-Clay)	Cleveland—(Record Mart)	Minneapolis—(Don Lear)	St. Louis—(Ludwig Music House)	Kansas City—(Jenkins Music Co.)	Omaha—(A. Hause Co.)	TOTAL POINTS
1	1	ROSEMARY CLOONEY (Col)	"Come-on-A My House"—39467	1	2	1	1	9	1	1	1	2	3	2	97
2	3	MARIO LANZA (Victor)	"Loveliest Night of Year"—10-3300	4	3	5	10	1	9	10	2	7	1	9	67
3	2	TONY BENNETT (Columbia)	"Because of You"—39362	2	1	2	2	3	3	3	1	1	63		
4	4	TONY MARTIN (Victor)	"I Get Ideas"—20-4141A	3	4	4	3	3	7	6	4	5	60		
5	5	NAT "KING" COLE (Capitol)	"Too Young"—1449	5	3	2	2	2	7	3	7	8	47		
6	6	DINAH SHORE (Victor)	"Sweet Violets"—20-4174A	7	7	7	3	2	6	2	2	7	43		
7	8	DORIS DAY (Columbia)	"Shanghai"—39423	9	7	7	9	5	5	1	1	34			
8	10	TONY BENNETT (Columbia)	"Cold, Cold Heart"—39449	5	4	1	1	1	1	1	3	31			
9	..	LES PAUL-MARY FORD (Capitol)	"World Waiting Sunrise"—11-1748	2	2	2	2	2	2	4	4	23			
10	7	FRANKIE LAINE (Columbia)	"Jezebel"—39367	8	6	8	8	8	8	4	21				
11A	8	APRIL STEVENS (Victor)	"I'm in Love Again"—20-3148A	6	5	5	5	5	5	10	10	18			
11B	9	G. MITCHELL-M. MILLER (Col)	"My Truly, Truly Fair"—39415	10	9	4	4	9	5	5	18				
12	13	WEAVERS (Decca)	"Kisses Sweeter Than Wine"—27670	4	4	4	4	4	4	14					
13	11	GEORGIA GIBBS (Mercury)	"While You Danced"—5681	6	6	6	6	5	5	11					
14	12	PATTI PAGE (Mercury)	"Detour"—5682	2	10	10	10	10	10	10	10				
15A	11	JANE TURZY TRIO (Decca)	"Sweet Violets"—27668	8	8	8	8	8	8	10	9				
15B	..	LES PAUL-MARY FORD (Capitol)	"Josephine"—1592	8	8	8	8	8	8	8	8	9			
16	13	B. WILLIAMS QUARTET (M-G-M)	"Shanghai"—10998	3	3	3	3	3	3	8	8	8			
17	..	DENNIS DAY (Victor)	"Mr. and Mississippi"—20-4140A	4	4	4	4	4	4	7					
18	12	MARIO LANZA (Victor)	"Because"—10-3207A	5	5	5	5	5	5	5	5	5			

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Columbia	6	264	Decca	2	23
Victor	6	201	Mercury	2	21
Capitol	3	79	M-G-M	1	8
FIVE TOP ALBUMS					
	1	GREAT CARUSO	2	SHOWBOAT	3
	Mario Lanza	Hollywood Cast	M-G-M	Broadway Cast	KING AND I
	Victor	M-G-M	DL-9008	Decca	DA-825
	DM-1506	M-G-M84	K 84	9-260	9-203
	LM-1127	WDM-1506	E 559	DA-876	DA-8036
					CC244

Hammond in the Black Angus Room of the Rubidoux Hotel, St. Joseph, Mo., Sept. 1.

Glen Williams orch goes into the Buena Vista Hotel, Biloxi, Miss.

Jimmy Tucker brings his orch back from the Broadmoor, Colorado Springs, to take over stand of the Prime Rib here Sept. 10.

Gus DeWerdt and Reiser Bros. out of the Prime Rib to move downtown to the Omar Room of the Continental Hotel Sept. 10.

Hollywood Rangerettes continue for balance of season at the Antlers Hotel, Colorado Springs.

Johnny Burdell Trio holds over at the House of Oscar, same city.

Hazel Lenington into Tracy's Lounge, Helena, Mont., for some keyboard work.

Max Cooper's Nonchalance in a two-week stand at the Key Club, Wichita.

Louis Cima Trio closes Putsch's 210 Aug. 25 and moves Eastward to the Cincy area.

Coral Pacts Greco

Singer Buddy Greco was pacted last week by Coral Records, Decca subsid.

Greco's first sides will be ready for release next month.

PROGRAM:

RAINBOW ON THE RIVER

Colorful Nature Hit

Paul Francis Webster

Another BMI Pin-Up Hit!

Way Up In North Carolina

Another BMI "Pin Up" Hit—Published by Raleigh

Recorded by

DEE FINCH-GENE RAYBURN—Decca

BELL TONES—Mercury

CHAMP BUTLER—Columbia



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In a reshuffling of the Paramount-Famous Music group, Larry Shayne, manager of Par's Coast office, replaces Murray Luth, professional manager of Par's N. Y. office, who exited his post last week. Tubby Garron will head Famous' Coast branch, while Barney Field has been appointed to assist Sam Fox in Chicago. Dick Stone remains professional manager of the firm's N. Y. headquarters.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Aug. 18

National Rating

This Last wk.

wk.

Title and Publisher

	New York	M.D.S.	Chicago	Carl Fischer	Los Angeles	Morse M. Freeman	Boston	H. N. Honeyer	Philadelphia	Charles Dumont	Detroit	Grinnell Bros.	Seattle	Capitol Music Co.	Pittsburgh	Volkwein Bros.	Cleveland	Grossman Music Co.	Kansas City	Jenkins Music Co.	St. Louis	St. Louis Music Supply	Minneapolis	Schmitt Music Co.	TOTAL POINTS
1	3	"Because of You" (Broadcast)	1	4	2	1	1	1	..	2	1	1	4	2	3	99									
2	2	"Too Young" (Jefferson)	2	2	1	2	2	1	9	4	4	3	1	4	97										
3	1	"Loveliest Night Year" (Robbins)	4	3	3	3	4	2	1	5	2	1	7	1	96										
4	4	"Sweet Violets" (Morris)	3	1	5	10	8	..	3	10	5	2	9	2	62										
5	5	"Come-on-A My House" (Duchess)	8	..	10	6	5	3	6	3	7	..	3	5	54										
6	6	"My Truly, Truly Fair" (Southern)	6	7	..	3	9	..	2	9	6	10	6	41											
7	8	"Shanghai" (Advanced)	10	9	4	6	5	..	7	..	..	4	..	32											
8	11	"I Get Ideas" (Hill-R)	6	7	6	..	..	4	..	6	6	..	..	31											
9	7	"On Top of Old Smoky" (Folk-W)	5	..	7	-9	..	5	8	10	..	..	..	22											
10	9	"Mr. and Mississippi" (Shapiro-B)	..	..	8	5	..	..	..	..	7	5	..	19											
11	10	"Mockin' Bird Hill" (Southern)	9	9	..	..	..	6	..	..	10	6	..	15											
12	14	"These Things I Offer You" (Val)	..	..	..	9	7	..	..	..	5	..	..	12											
13	..	"Morningide of M'tain" (Remick)	..	..	8	..	..	..	..	..	9	..	7	9											
14	..	"Cold, Cold Heart" (Acuff-R)	..	..	..	..	..	..	..	..	3	..	..	8											
15	12	"Hello Young Lovers" (W'mson)	..	..	..	..	..	8	..	..	8	..	10	7											

Barney Breskin, Shoreham Hotel, D. C., orch leader, has been "commissioned" an admiral in the Nebraska Navy." Senator Hugh Butler, Nebraska, presented the commission.

The Music Box
RICH, YOUNG AND PRETTY

WONDER WHY

ROBBINS MUSIC CORPORATION

Almost 200,000 Records Sold in Four Weeks

KISSES SWEETER THAN WINE

Recorded by

THE WEAVERS

Decca Records

FOLKWAYS MUSIC PUBLISHERS, INC.
129 West 52nd Street, New York 19

STEWART BARR Baritone

Editor, VARIETY:

All too seldom comes a modicum of serious thought regarding the sudden and frightening power of the disk jockey.

I must agree that during recent years the music business, in an effort to hypo the success of a song, has placed in the hands of

Phil Wilson Worried By DJ's 'Frightening Power'

Richmond, Va.

Continued from page 49

the DJ a mighty sword indeed. Then, too, I think most of us will agree that in many cases the record spinner has lost sight of his initial function—that of providing entertainment for listeners through music—in subordinating his disks in favor of various gimmicks, personalities, etc. The result, in certain instances, does irreparable harm to a record, an artist, or both.

These instances of alienation caused by many DJs are numerous; suffice it that a disk whirler is not always aware of—or ignores—certain ethics; and sometimes the DJ shows poor taste both in programming and in presentation.

However, the fact remains that even though records frequently kill sales of sheet music, the music business as a whole received a helping hand with the advent of the DJ.

In any event the position achieved by the disk jock has reached alarming proportions and unless checked in some way, the DJ might well completely rule the entire music industry.

Phil Wilson (WLEE).

Vic Harbaugh Deplores Payolas Coleman, Texas.

I wholeheartedly agree with special reference to the payola issue because these few DJs accepting payola will eventually ruin the music business from the DJ's standpoint. In the first place, what is a DJ other than an employed announcer? Of course, there are exceptions, but generally DJ's on small stations also serve as staff announcers.

Not because I'm writing to VARIETY, but because we must give credit where credit is due, I use the musical listings of VARIETY for programming purposes. KSTA has subscribed to all trade publications, but of all, including names (omitted), I find VARIETY most efficient. However, that's all beside the point, because my main gripe is this: It is not the disk jockey who is getting too big for the industry, it is the major recording companies who have forgotten that in times past it was the small indie stations that made them and their artists what they are today. Namely (corporate names omitted), and several others, who could not possibly be among the "big" outfits if it weren't for the DJ at the small station level. That is my gripe.

Vic Harbaugh (KSTA).

ly no "forced" items. It is nice to talk about payolas as related to disk jockeys but believe me anybody who tried to force a song to the top by this method would need a large loan from the Reconstruction Finance Corp.

Favors Disks

Personally, I know of no method except the playing of records on the air which will give the public a chance to indicate which songs should jump into the hit class. This system, it is true, gives artificial support to the publisher who, by devious or perfectly honorable means, is able to secure more than his share of the recordings—he automatically has more gambling chances than his competitor having a lesser number of recordings.

Some day soon we will wake up to find that a hit was born the night before via television and from that time onward the music publisher will once more resume his importance and songpluggers can begin earning their salaries.

You are certainly right in suggesting that the Copyright Act of 1909 should be "corrected." I would go a little further and say that it should be thrown in the waste basket and an entirely new and modern Copyright Law enacted. We do not have the oldest and most archaic Copyright Law—I believe that Venezuela has a law which is just a little older and just a little worse—but we are close to the bottom. It is a remarkable fact that one of the most politically backward countries in the Western Hemisphere—Argentina—has a remarkably fine Copyright Act.

Our Act, which fails to provide for performing royalties as to literary works, which has no provision for synchronizing rights, which contains an obnoxious compulsory mechanical-right section, which has no provision whatever for a mechanical performing right, and which has antagonized the entire cultural world because of the provision which requires that a book be printed in this country (if of foreign origin) to secure copyright protection, has been crying for revision for the last 25 years—and nothing much done about it by any of the organizations supposedly charged with the responsibility to protect the interests of the writers and copyright owners.

Melody, Solid Approach Lacking in Today's Songs; Future Blue, Sez Marek

George R. Marek, director of art-

ists & repertoire at RCA Victor, is against gimmicked recordings, "doped-up and souped-up song commodities," and personally plans to bring melody back to America. "We have forgotten that real greatness consists in the beautiful melodies, such as 'Oklahoma,' 'Smoke Gets In Your Eyes,' 'Always,' 'Remember,' and kindred songs," he said. Today everything is a novelty; a quick tune, with some gimmick idea that embraces echo chambers, multiple voices, multiple instrumentation, novelty treatment, sexy reading of lyrics, double-entendre lyrics—everything but a solid approach to a solid song as in former years."

Long after the current crop of "Sweet Violets," "Mairzy Doats," "Come-on-a My House," "Sound Off," "The Thing," etc., are gone, the solid ballads of a generation ago will still be remembered, he feels, because of the fact these are the real, durable songs that truly represent America.

He fears that no standards are being created for the future. Nor is he alone in this fear. The recent ASCAP remittances, for performances averaged over the past five years, pinpoints the durable songs, and many a contemporaneous songsmith wonders how rich will be the crop of standards or durable songs that will be performed in the next five years, say 1951-55. None disputes that, for now, the novelties get plenty of performances, perhaps too much so.

Music men themselves have expressed willingness to "cooperate" and work on more solid ballads, if only the diskies likewise cooperated. But the latter, too, are faced with the economic treadmill of grinding them out hot off the turntables.

San Antonio — Red River Dave, local radio and TV cowboy singer, cut two new disks for M-G-M records this week. He is featured here on WOAI and WOAI-TV.



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"WHY DO I LOVE YOU"

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because the major publishers, controlling the best plugs, were the sole judges as to what constituted a "natural" song. Under the new order the public itself decides which of the new songs are worthwhile.

Looking back over the songs which have been popular hits during the last two years, one is struck by the fact that there are practical-

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Night Club Reviews

Chez Paree, Chi

Chicago, Aug. 14.
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Billy Daniels & Benny Payne are making their second appearance here in six months, and from customer reaction the quick booking is a wise choice. Flamboyant singer, paired with exuberant accompanist-chirper, does a 30-minute stint, and could easily have done much more. While some of the stylized singing is overdone and arch, most of the physical and vocal gyrations find favor here. Snapping his fingers and twisting his body, Daniels scores with "I Get a Kick Out of You" and follows with others on the same order.

However, it's not the sexy renditions which register half as much as his teaming with Payne on the comic aspects, with beefy pianist pulling the applause away in these sessions. Daniels' "I've Got You Under My Skin" is in the tired groove. His "Yiddishe Mama" is just right for most of this crowd, with singer letting all the stops out. As a closer he twists, turns, and screams "Black Magic" for sock payoffs.

Jackie Miles, also a favorite here, unfortunately works on short time, which doesn't let him develop his buildup for best results. Wan comic has some new material, but it's still the Brooklynesque character stories which have the seatholders chuckling. His reefer smoker clincher, while an oldie, is now more topical and gets added laughs.

Doris Ruby ekes out some applause with her tap twirls, but lanky miss needs better routines and more effective timing. Arden Fletcher parade femmes have been given simpler steps to comprehend, but even these seem too much for those of the gals who have difficulty with their one-twos.

Johnny Martin does a neat job on the production chants and Cee Davidson's group brightens up the proceedings both in the showbacking and customer dancing stints Pancho relieves for the rhumba aficionados.

Last Frontier, Las Vegas (RAMONA ROOM)

Las Vegas, Aug. 18.

Margaret Whiting, Marvin Roy, Jerry Pedersen, Jean Devlyn Dancers (8), Bob Millar Orch (11), Don Baker; no cover, no minimum.

Margaret Whiting, heretofore only a voice via platters here in

Vegas, now gives tab-grabbers ample opportunity to gander as she capably fills a 40-minute Ramona Room cavatina sesh. According to reception, this nitery fling is long overdue, as the Capitol disk thrush wins plenty respect with her pleasant stage deportment, know-how, and remarkable yet footloving ease.

Miss Whiting loves to sing, and says so in neat opener. After modulating into a pashy "Too Young," steps off another kick with "This Is a Great Big Country," hypoed by sly second chorus lyrics. A "Dear Dorothy Dix" tract entitled "At the End of a Love Affair" reprises recent disking for okay tour de force. Picks up tempo for a musicomedy tune, "Keep My Love Alive," which could just as well be mothballed. Waltz songology stands table-sitters on their shell pink, taking in "Tennessee Waltz," "Cruising Down the River," and a Berlin three-quarter-time trilogy, "Always," "All Alone," and "Remember." Wonderful Guy" and last eight of "Tennessee" finish out the bundle.

Dedicating first of her father's vast storehouse of tunes to ring-sider, Miss Whiting cannily sets up a great Richard Whiting medley. Interspersed with nicely phrased tribs, package encompasses such init-tickling faves as "Japanese Sandman," "Sleepy Time Gal," "Louise," "Honey," "Ain't We Got Fun," and a participation "Til We Meet Again." Ovation following this oldie returns her for begoff tune—another of her father's top ballads, "Too Marvelous For Words."

Marvin Roy has built an interesting magico act around a collection of light bulbs. He makes 'em float, disappear, reappear and light up at will. Clincher is mouthful of a dozen tiny bulbs and withdrawing, each attached to regular light cord and glowing. Roy works fast, looks good, displays top salesmanship.

Jean Devlyn Dancers return after month's hiatus with augmented line. Aided by the pleasant warbling of youthful terper Jerry Pedersen, plus a couple of dazzling paraders, ensemble clicks off "Syncopated Clock." Pedersen and Dolores Frazzini duet this one vocally and rhythmically. "Cocktails For Two" uncorks unusual idea featuring Rene Hallet and Pedersen in terps. Sock windup has each line femme handing ring-siders a different drink represented onstage.

Bob Miller returns with orch to this spot after two years' absence, fills out with solid show backings and terp-tonic licks. Margaret Whiting is aided greatly by her 88'ing accomber, Leo Dukehorn, and saxist George Hill. Will.

Colony & Astor, London

London, Aug. 14.
The Mack Triplets, Felix King Orch, Santiago Lopez & Latin American Rhythm; Colony, minimum \$5; Astor, \$3 before 11 p.m.; after 11 p.m., cover \$3.

When the Mack Triplets played these two Berkeley Square night spots a year ago, business spurted to a new all-time high. If opening-night reception is a true guide, their current engagement is likely to yield another profitable season for Harry Morris and Eustace Hoey, who operate these two niteries.

Doubling from their current Palladium date, the three gals show no sign of fatigue. On the contrary, they have a refreshing, infectious personality and gay sense of fun which give an additional zing to each number. And their selection of songs, with the provocative lyrics, are first-rate vehicles for their almost demure close harmony style.

Their cabaret act is an elaboration of their vaude show. It's well routined, and is made up almost entirely of the lighter stuff which rates high among the nitery clientele. Their biggest success is scored with "I Like It," the number with which they established themselves last year. Another hit is registered with their gimmick number, "Sweet Violets."

All told, the act comprises nine songs and in all the comedy angle predominates. Tunes like "Little Rock," "A Tear in My Beer" and "Three Handed Woman" are always sure of a big reception in London when sung with such charm and style. Okay background comes from the Felix King combo, although the maestro is away on vacation. Myro.

Sans Souci, Miami Beach (BLUE SAILS ROOM)

Miami Beach, Aug. 17.
Lenny Kent, Herman & Magner Dancers, Sacasas Orch; minimum \$2.

From the manner in which the locals turned out for Lenny Kent, plussed by vacationers, one would think the winter season were back. Long a feature at the Five O'Clock Club, Kent's booking was a departure from hotel-cafe thinking which tries to avoid setting acts that are usually associated with niteties.

On basis of recent appearances of performers around, it might indicate a trend. Answer may be that the hostels are bidding for acts no matter what pattern they were booked on before. As for Kent, the biz he is doing is on the filled-up side, despite fact that he has returned to tendency on Yiddishisms, and too many hep lines that at times interfere with his regular routlings. Withal, he belts for laughs and bring-backs, to stay on us.

Bob Miller returns with orch to this spot after two years' absence, fills out with solid show backings and terp-tonic licks. Margaret Whiting is aided greatly by her 88'ing accomber, Leo Dukehorn, and saxist George Hill. Will.

some 70 minutes in this one-show-a-night situation.

He's brought in a fresh series of gags, tailored (and mostly ad-libbed) for the hepsters with a good portion applied to the average Joe and Jill. What it adds up to is a healthy series of yocks most of the way. Works in his Texan character sequence, but at times wanders away from same with asides on a new gimmick he has, an imaginary answer to hecklers from the ringsiders, with a good portion funny but some of it so off-trail he gets lost with it. Overall, it makes for appreciative application of palms. Best of his stint is his version of Billy Daniels, complete to the groans, finger snaps and sexy approach. Has to come back after that one. Place is packed every night, which is answer to his local impact.

Ann Herman & Charles Magnier have replaced Manor & Mignon as hotel-dance studio owners. Following requirements of contract, they nightly present their ideas in dance. They adhere to pso doble devices which include their assistants, for good reception.

Sacasas and his group work in with Kent for satire on Latin ideas, backs in top fashion and keep floor filled for the dance segments. Lary.

Hotel Bellerive, K. C. (EL CASBAH)

Kansas City, Aug. 17.
Day Dreamers (4), Paddy Wing, Joe Vera Orch (5); \$1, \$1.50 cover.

Midtown Bellerive Hotel goes in for a change of pace with this one, casting a pair of acts instead of its usual solo entry. Midsummer biz has perked recently in El Casbah, and this bill keeps the ball rolling, starting off opening night with near capacity house.

Show packs some good entertainment, but also has some ups and downs. Gets off to usual bright start with Joe Vera in a solo keyboard version of "Warsaw Concerto." Paddy Wing is on for a swift 10 minutes of modern terp, mixing acrobatic work with variety of routines. Series of three dances is fast all the way and wins deserving mitt.

Day Dreamers represent one of several small singing groups to play the town recently, although it is their first session in K. C. and first such group to play the Bellerive. Foursome (one femme) devotes its half hour to five songs, displaying talents fairly well. Work is spotty from a slow start, but finally gets going first-rate near closing.

Opener is "Wonderful World," which comes off as a hodgepodge. Swing into "With a Song In My Heart," with good work by tenor Charley Kroel, and then switch to an Irish medley set off by choreography for moderate returns. Three men register strongly on "Nothing Like a Dame" and femme member, Nan Green, leads out on "A Wonderful Guy," again with good results. "Ol' Man River" as closer is easily their best, a top-notch arrangement with baritone Willard Reese leading the way. Quin.

Bagatelle, London

London, Aug. 15.
Celia Lipton (with Don Phillips' Edmondo Ros & Rhumba Band, Arnold Bailey Swingtet; minimum \$5.50).

This is Celia Lipton's third engagement this year at the Bagatelle, indicative of her popularity at this late-night Mayfair cafe.

Miss Lipton is a chanteuse with an unusually wide range and can handle songs of almost any variety. She's easy to look at, is gowned with taste, and has a warm, free-and-easy personality.

Main criticism of the current act, which follows the usual Bagatelle formula of two separate shows, is that it's overlong. It can easily be trimmed to register well for the next four weeks. Her best number in first half of show is "End of a Love Affair," first introduced to London in this cafe more than a year ago. A comedy hit is registered with "Didn't Your Mother Ever Tell You Nothing?" and her familiar impressions, with Cleely Courtneidge added to the repertoire, clicks nicely.

Highspots of second part are a breezy version of "Tipperary Samba" and an impressive interpretation of "Autumn in New York." The Jolson medley which winds the show seems to lack the sparkle which had been expected and omitted many of the artist's best-known numbers.

Don Phillips does clicko accompaniment at the keyboard, and the Arnold Bailey backgrounding is in his best unobtrusive style. The latunes are provided by the Edmondo Ros combo, which ranks as one of the best in town. Myro.

Riverside, Reno

Reno, Aug. 16.
Frank Sinatra, McCarthy & Dale, Artini & Consuelo, Riverside Starlets (12), Al Donahue Orch (10); no cover, no minimum.

Frank Sinatra made a fine intro for his Reno appearance. First night was packed, voice was in trim, and reception was reminiscent of his phenom popularity peak in 1945.

But after a layoff any artist is bound to hit some snags. Sinatra is no exception. After the first night, the voice cracked and faded completely away in the midst of some of his famous vocal tricks. He was in trouble and those were his words. It was a combination of too long inactivity, a first night in which he knocked himself out for the customers, and very probably a reaction to the bad press he was getting.

It's not the same voice that cut those great disks—"Night and Day," "This Love of Mine," "I'll Never Smile Again"—but there's plenty of pipe left and there's no indication that he has any more than a temporary condition to worry about.

Sinatra packs a nice repertoire which excludes practically all the numbers he rode in on during the 40's, except when strong requests force him into a few of the favorites. Present menu is a good variety of standards and pops, well dished up in excellent arrangements. Oldies like "Blue Heaven" and "When You're Smiling" are in good Sinatra style. Chance to really ooze over notes comes in "Crush on You" and "Old Black Magic." "Magic" is a production number, and so is "Soliloquy" from "Carousel." Latter really startles the girls, packs a good wallop, is an excellent semi-final. There's no way for him to follow this number, so he uses it to break show in half.

There's no doubt about his showmanship. He looks good even when he doesn't sound good. He's reserved, casual, serious and extremely grateful. If this is a new trend, it's becoming and he should stick with it.

Rest of the show includes a dance team, comedy duo, and two chorus numbers—much too much. All of the stuff is good, but takes too long to get to the main attraction.

Artini & Consuelo are very pleasant to watch. They're smooth, and enchanting on Latin stuff, but it's just a good dance team—the kind you like to watch for lessons. Chance for this comes when they ask for requests, and then go through everything from rhumbas and tangos to the Charleston.

McCarthy & Dale are a couple of pantomimers, but they... have

(Continued on page 60)

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Night Club Reviews

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On basis of recent appearances of performers around, it might indicate a trend. Answer may be that the hostels are bidding for acts no matter what pattern they were booked on before. As for Kent, the biz he is doing is on the filled-up side, despite fact that he has returned to tendency on Yiddishisms, and too many hep lines that at times interfere with his regular routlings. Withal, he belts for laughs and bring-backs, to stay on us.

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Whipup of 14 Camp Shows' Units Represents a Post-War Record

USO-Camp Shows will inaugurate its heaviest program since World War II with the formation of 14 packages for overseas entertainment. Included in the new batch will be units designed exclusively for Europe, an area which has been serviced mainly by name entertainers who spent a few weeks in Germany at invitation of Special Services officials, and commercially sponsored packages. This theatre will now get CS layouts and route will be extended to include not only Germany and Austria, but North Africa, Iran and installations along the Persian Gulf. Entertainers will also play some Continental countries.

Another regular stop will be Alaska, which is assuming greater strategic importance. In addition, units will be dispatched to Korea, Japan and other Pacific areas, no matter how the current peace conferences terminate.

Heavy schedule will start Sept. 1, when a six-act layout will be dispatched for Korea. Another Korean unit will be shipped out Nov. 1, and two others to Europe and Alaska; Dec. 1, Korea and Alaska; Dec. 15, Europe; Jan. 1, Korea and Alaska; Feb. 1, Korea, Alaska and Europe; March 1, Alaska and Korea.

The Defense Dept. has also urged Camp Shows to build up a catalog of performers eligible for overseas stints. This is a little more difficult than it sounds, inasmuch as it takes six weeks to process an individual performer. Actual readying takes a short time, but character clearances take considerably longer.

Camp Shows' producer Burt Wishnew will produce the units under the supervision of CS proxy James Sauter and exec veepee Lawrence Phillips.

CLEVE. CIRCLE GOES WEEKEND NEGRO VAUDE

Cleveland, Aug. 21.

Weekend vaude has been paying off so well at the 2,000-capacity Circle, Emanuel Stutz's East End picture house, that it will go into half-weeks Sept. 6 with Erskine Hawkins' band topping first one.

Black-and-tan revues are to run Thursdays through Sundays, four times daily and five on Sundays, at 90c. top, specializing in jukebox talent.

For Sept. 13-16 Stutz has lined up Candy Johnson's band, Bill Bailey and Rosita Lockhart; Sept. 20-23, Illinois Jacquet's unit; Sept. 27-30, Four Clovers and Paul Williams' orch; Oct. 3-7, Larry Darnell and Paul Gayton; Oct. 11-14, Dinah Washington and Arnett Cobb's crew.

As special attractions the Circle's impresario aims to ink Cab Calloway, Louis Jordan, Lionel Hampton, Louis Armstrong and Larry Steele's revue. If he can secure Woody Herman's outfit to appear with a Negro show, Stutz said he will sandwich more white bands into his house's calendar.

Mineola, N.Y. Fair Cuts Sabbath to Skirt Tiff

It's unlikely that Sunday fair dates will be played in New York State unless the blue laws are amended. The Mineola Fair (L.I.) announced cancellation of the Sunday, Sept. 16, stand because fair execs did not want to get into any controversy. Other fairs, up-state, have shelved Sundays, notably Syracuse and Ballston Spa.

The Sunday date was added to the Mineola schedule to accommodate those unable to attend other days. However, in view of the controversy over the recent American Legion circus (Ringling) which was slated for Poughkeepsie, N.Y., last June, fair toppers decided to eliminate Sunday from the schedule. Fair runs Sept. 11-15.

Haymes to N. J. Riviera

Dick Haymes will make his first N.Y. area cafe appearance in some years at the Riviera, Ft. Lee, N.J., starting Sept. 27. Victor Borge starts tomorrow (Thurs.).

Lena Horne is slated to come in Sept. 6 for three weeks.

Pat Kennedy Comeback

Pittsburgh, Aug. 21.

Pat Kennedy, Irish tenor years ago with the late Ben Bernie, is trying a comeback around here. He's gone to work at Augustine's, small cafe near here, as a combination disk jockey and entertainer. He's the entire show.

Kennedy retired from show business in the '30s, when he married Connie Callahan, Pittsburgh model, and he's been working since for Exhibitors Service, which her father founded.

Pitt Casino Burley to Go Reserved Seat 1st Time In 17 Yrs., 19-a-Week

Pittsburgh, Aug. 21.

For the first time in 17 years, burlesque here will go back on a reserved-seat basis when the Casino reopens Aug. 31 after summer shutdown. House was recently leased to I. Hirst by George Jaffe, who is retiring from show business after more than half a century here.

Casino policy set by Hirst is a flexible one, with two continuous performances of 90 minutes each in the afternoon and one at night in two parts. Twin matinees will not have reserved seats but single evening show will. Previously house had four performances daily, with program of movie shorts following each one, but the screen fare is being eliminated by Hirst.

His lease on Casino is for six years. Theatre will use featured strippers and comics from the peep circuit, with a permanent line of 18 girls. It'll put house on a 19-a-week basis, three daily and one every Sunday at midnight, as against 25 in the past.

Walsh, Kearney Join GAC on Acts, Orchs

Comic Sammy Walsh is giving up performing in favor of agenting. He's joined General Artists Corp. and will head the Chicago act department. Walsh had to cancel out several dates to accept this deal. He left for Chicago from New York last week.

Another recent addition to GAC is Jack Kearney, a vet band booker who'll handle the small band department. He succeeds Johnny Hamp, who resigned several weeks ago. Hamp, incidentally, will open a talent agency in Philadelphia, in the fall. He's currently booking several resort spots in Wildwood, N.J.

New Anti-Gambling Law Becomes Effective in O.

Columbus, Aug. 21.

Effective last Thursday (16), Ohio got a new weapon as the first of five new laws aimed at gambling went into force. The measure allows municipal and county judges to issue search warrants. The other anti-gambling measures go into effect later in August or in September.

Gov. Frank J. Lausche had sought the search warrant law since 1949, when state liquor enforcement agents ran into trouble in raiding the now-closed Colony Club at Chesapeake, in Lawrence County. Validity of the agent's search warrant, issued by a county judge, was questioned. However, the agents got in and confiscated 45 slot machines.

'Ice Cycles' or Troy, N.Y.

Troy, N.Y., Aug. 21.

"Ice Cycle of 1952" will tee off the third season of the 6,000-seat R. P. F. Field House operation, Sept. 17-20. Four evening performances will be given, scaled at \$1.80 to \$3.60. A skating version of Romberg's "Student Prince" is featured.

Troupe, presented by John H. Harris, will open in Atlantic City and play Boston before filling the Troy engagement. It is the seventh annual edition.



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B'way as Catskill Annex Via 'Yox' & 'Borscht' Runs

Showmen are watching with interest the initial phase of the borscht-beit shows due to hit Broadway next month. "Borscht Capades," produced by Hal Zeiger, is slated at the Royale Theatre, Sept. 17, while the Brandts' production of "Bagels and Yox," in association with Beckman & Pransky, is due at the Holiday Theatre, Sept. 24.

Insiders feel that the preem dates are being advertised just to deceive the opposition. It's felt that the show opening first will have a temporary advantage, and both sides are jockeying at this point. There's likely to be several changes in post-time before the preems are finally settled.

This situation parallels the two recent "Alice in Wonderland" films which ran simultaneously on Broadway a few weeks back. Brandt's Mayfair had the Lou Bunin production while the Criterion carried the Walt Disney version. The Bunin film folded shortly after the Disney opus opened. Latter is still at the Criterion.

"Borscht Capades" and "Bagels and Yox" will give Broadway a Catskill flavor for a while. Hitherto Yiddish-American revues were available only in the hill-country along Route 17 and on the lower east side. "Borscht Capades," the older show, started on the Coast originally as a minor effort starring the Mickey Katz orch and snowballed into a profitable road attraction. "Bagels" preemed during the winter in Miami Beach and is current at Million Dollar Pier, Atlantic City.

Both shows are under the jurisdiction of the American Guild of Variety Artists. "Bagels" will consequently do 10 shows weekly instead of the normal eight shows allowed if classified as a legit effort. Three matinees weekly are currently planned. "Borscht Capades," however, is slated, at this point, to run eight stanzas weekly.

Saratoga Grand Jury Indicts King, Farone

Saratoga Springs, N.Y., Aug. 21.

The special grand jury investigating gambling and possible corruption at the order of Governor Dewey, last week indicted Gerard E. King, alleged operator of Newman's Lake House, on charges of gambling, conspiracy and conducting a gambling place. Louis J. (Doc) Farone, alleged operator of Riley's Lake House, was indicted on similar charges. Both men pleaded innocent and were released in \$5,000 bail.

Special Prosecutor John M. Minton, demanding \$7,500 bail for Farone, noted that he had served time in Federal prison on a still-opened charge and for attempting to obstruct justice. Minton charged that gambling casinos operated wide open before 1950 "apparently with the complete complicity of law-enforcement authorities."

Troupe, presented by John H. Harris, will open in Atlantic City and play Boston before filling the Troy engagement. It is the seventh annual edition.

See New Jazzed-Up Cafe Patterns To Meet B'way's Competitive Inroads

Old Spanish Custom

Waldo Moll, male half of the comedy dance team of Elasa & Waldo, is anxious to start a show biz dynasty in the U.S. Moll arrived from Spain about three years ago, and about a year later sent for his brother who came here with his Christine & Moll act.

They're now sent for a younger brother, Conde Luis Moll, who, under the label Conde Luis, will open at the Havana Madrid, N.Y., next month.

London Manager Makes TV Pay Off Via Plugs For His Ice Musicals

London, Aug. 14.

Claude Langdon, impresario of the Empress Hall, Earl's Court, has devised a formula for harnessing the exploitation possibilities of TV, and for the past three years has used this new medium to hypo the boxoffice of his 8,000-seater arena. Current show, "The London Melody," an ice musical with Belita starred, has had its run extended twice following two direct telecasts.

Even before the war, when video was in its infancy, Langdon was always keen to provide TV facilities. In 1948, when the Empress Hall was deregutted after being in government hands for nine years, was faced with the problem of putting the arena back on the showbiz map. For the reopening, Langdon teed off with ice hockey and gave the British Broadcasting Corp. an okay for direct transmissions. Polley paid off, with the ball soon doing capacity business.

By the end of 1949 he was again in the field with a blades spectacle. His "Cinderella on Ice," boosted by two 40-minute TV teasers, played to capacity biz for 140 performances. Formula was repeated with the 1950 panto, "Babes in Wood on Ice." First telecast was a 20-minute glimpse at rehearsals and backstage preparation, and was followed by a 50-minute roundup of the show's highlights. That TV paid off again was proved by the fact that the production, running to 146 performances, established a new boxoffice high for the arena.

Because of his confidence in television as an aid to the boxoffice, Langdon has invested \$70,000 in the installation of special equipment. The Empress Hall is now permanently wired with TV cables, with camera perches constructed for tele.

AGVAns to Get Scale On Cleve. Vaudvideo

Cleveland, Aug. 21.

Deal has been concluded between Knickerbocker Productions and the American Guild of Variety Artists for scale on a series of sponsored vaude shows which will be filmed for resale to television. Deal, negotiated by Jack Fine and Sam C. Johns, representing KP, and Jack Irving, AGVA midwest head, calls for \$125 minimum for principals and \$75 for chorus. Setup also calls for 5% of the budget to go to the union's welfare fund.

KP plans to play the shows in a theatre at 50c admission. If live portion operates in the red, sponsors hope to recoup through sale of films. Picture will be shot in segments and rushed to New York for processing. Audience-test layout is slated to start at the 1,500-seat Knickerbocker Theatre here Sept. 14, and filming will start the following day. Vaude will be presented the entire week. House was formerly called the Metropolitan.

Jolie 'Remembrance'

Disk Jockey Joe Franklin is planning an Al Jolson "Remembrance Night" at Carnegie Hall, N.Y., Oct. 26, on the first anniversary of the singer's death. Franklin is currently negotiating with Harry Jolson, brother of Al, to emcee the show and is dickering with Ben Hecht to write and deliver a eulogy.

Franklin was a friend of the singer and has one of the largest Jolson disk collections extant.

Broadway nitery scene is expected to provide greater variety within the next few months. Bonifaces now realize that in order to lure customers away from established spots with big shows there must be some variation of format. The smaller spots figure that they cannot compete with the big shows at the Latin Quarter. If they're to maintain themselves, they must depart from the usual show patterns.

Examples are seen in the case of the Iceland and China Doll. The former is changing from the smorgasbord format to barbecue. On Sept. 15 spot will open as the Ranch House with western-styled shows. According to operator Abe Goldstein, he's trying to get film cowboys to headline his displays. He'll institute a 99c admission charge. He'll have a western-garbed line and will throw in some outdoorsy gimmicks such as an open barbecue pit visible to the niterygoers. Goldstein hopes to catch a considerable portion of the rodeo trade at Madison Square Garden. Latter's rodeo opens Sept. 26 and will run 26 days.

The China Doll will go in for Negro shows, with the Larry Steele review slated to open as its preem effort. It will be the only sepa spot on the Stem in many years.

The Havana-Madrid will continue its format for the time being because of the fact that it's still the only Latin spot on Broadway. This cafe expects an upswing in business, once vacationers start returning. Operators feel that it won't have to split the rhumba trade with the now closed China Doll.

Business in most Broadway spots during the past few months has been off. The Latin Quarter has been getting most of the coin from transients as well as natives. Other bonifaces are apparently tired of bucking Lou Walters' spot and are going in for setups that will take them out of competition with that cafe.

'CHARLOT'S REVUE' CUES NEW VERSAILLES POLICY

The Georgie Hale floorshow idea for the Versailles, New York nitery, is designed to recapture the technique of a mid-1920s legit musical called "Charlot's Revue," where each of the lesser principals did standout bits and numbers. Result is that the "line" of 10 or 12 will be virtually minor principals. This show is slated to debut end-September, following John Carroll who opens Sept. 5.

Nick and Arnold, bonifaces of the bistro, figure that some good specialists may thus be showcased and developed since, for the moment, it appears as if the shortage of fresh names necessitates this modification in policy. Edith Plaf is anchored in Paris in a current legit revue, further complicated by an automobile accident last week, so the management is reverting to the super-chorus idea wherein each of the girls will be booked because of some specialty.

Maxwell, Ink Spots 11G For 8 at Detroit Fair

Detroit, Aug. 21.

Marilyn Maxwell has been signed at \$5,000 for four days, and the Ink Spots at \$6,000 for four days, to complete the top talent roster of Michigan State Fair.

Previously, general manager James D. Friel had announced that Bob Hope had been booked for \$20,000 for two days. The 102d annual fair will be held Aug. 31 to Sept. 9.

Hope will open the fair and play the second day. Miss Maxwell will headline the show Sept. 2-5, and the Ink Spots for the last four days, Sept. 6-9. They'll appear in the 6,400-seat Coliseum. The Rockets will be the dancing chorus. Admission price is \$1.20.

"Wild" Bill Elliott will headline the grandstand show on a percentage basis.

The fair's entertainment net for this edition is \$65,000. Incidentally, hot dogs will cost 20c this year, bowing to hot criticism of last year's 25c price on wieners.

Vaude, Cafe Dates

Hollywood

Nichols M. Boila signed to produce grandstand show and indoor circus for the Houston stock show, Oct. 27-Nov. 11. Tito Gutierrez starts two-weeker at Shamrock, Houston, Aug. 28, co-billed with Judy Kelly. Margaret Whiting postponed her skedded bow there until Sept. 11 to finish her current date at Last Frontier, Las Vegas.

After Houston, chirp goes to Palmer House, Chicago. Carl Ravaizza current at Riverside, Reno, on two-week booking. Frances Faye reprinted at Charley Foy's for third stanza.

Patti Moore, Ben Lessy and The Chearleaders reprinted for 11th week at Billy Gray's Band Box. Anne Triola readying a late-summer hotel tour booked by MCA. Earl Brent writing special material for Andy & Della Russell's personal appearances and vid layouts. Anna Maria Alberghetti will make her concert bow here in January at the Philharmonic Auditorium.

Arthur Blake returns to the Bar of Music next Thursday (30). Biltmore Bowl's second revue, "Follies in Fashion," opened yes-

terday (Tues.) with Ruth Harrison & Alex Fisher, Marjorie Garrettson, and June Edwards. Pattie Page opens tomorrow (Thurs.) at the Riverside Theatre, Milwaukee, with Guy Mitchell, other acts and a band, paying the acts out of guarantee and percentage of the take.

Faced with possible cancellation of the scheduled Martin & Lewis opening due to Jerry Lewis' illness, H. D. Hover is prepping a girl show—first in the spot's history—bow at Ciro's Aug. 30. Four Freshmen doing weekend personals at Jerry Wald's Studio Club. Dorita opened at Saddle & Silo Inn for a fortnight. Margaret Whiting, current at Last Frontier, Las Vegas, dickered for series of dates beginning in November. She opens at Shamrock, Houston, Sept. 11 for a fortnight and then goes to the Persian Room of the N. Y. Plaza for four weeks.

Ritz Bros. opened a two-weeker last night (Tues.) at Desert Inn, Las Vegas, after which they head for N. Y. to set fall TV and live schedules. Bambin Linn & Rod Alexander opened at Palmer House, Chi., last night (Tues.), following their stint in the Louisville production of "Song of Norway". Irene Ryan, now on an eastern vaude tour, also will appear with selected openings of "Meet Me After the Show," tunefilm in which she's featured. NTG assembled a floorshow for an eight-week run at the Flamingo, Las Vegas, starting Oct. 4. Local video chores, however, will prevent him from emceeing the layout.

Chicago

Mort Infeld, for the last eight years with the David O'Malley office, has resigned and joins the Art Goldsmith firm. Marvin Schaefer joins the O'Malley agency. Don Roth in New York casting for "Frantic '30s" at Blackhawk Restaurant which is due in about Sept. 26 to take over from long-run "Roarin' '20s". Perry Franks & Janyce, Stan Fisher, and Ish Kabibble added to bill at DuQuoin, Ill., State Fair, Aug. 27. Crown Proprietor Club switches to sepia policy with Mutual Entertainment placing George Dewey Washington as first headliner.

Jack Carter replaces Ken Murray at Chicago Theatre, with Marilyn Maxwell for Aug. 24. Jimmy Nelson and Betty Norman paired at the Willow's, Wichita, Aug. 31.

Mary McCarty subs for Evelyn Knight at Palmer House Aug. 24, latter bowing out due to illness.

Georgie Gobel goes to the Henry Grady, Atlanta, Sept. 6, and does some TV dates in the east and headlines at Boulevard Room, Queens, before swinging back west to Last Frontier, Las Vegas, Oct. 19.

The Martins have joined the Barnes-Carruthers fair circuit for fourth year. Chas. Chaney

clowns at the Circle, East Dubuque, Ia., Aug. 28 for two weeks,

then starts northwest with Sept. 24 opening at Clover Club, Portland, Oct. 8, BOF Club, Spokane, and two weeks at the Cave, Vancouver, local orch.

A carnation to E. E. Meredith, Fairmont, W. Va., News: Harry Nason, editor Adirondack Daily

Mass., Gazette Lee for their mention and boosting of the Variety Clubs' hospital.

Bob Cosgroves, Columbia Pictures' N. Y. staffer, in for annual checkup; he's absolutely O.K. and will vacate in the downtown colony

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Edith Cohen, former NVA-ite

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(Buddy) Magni, who is celebrating

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Al Crane, musician, beat the rap in our downtown colony, took to playing the Hammond organ during his recuperation days. He was recently skedded at the Weldon Hotel, Greenwich, Mass.

Al Brandt (Brandt Theatres) regis-

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Patrick J. Austin in with 12 of

his band members to ogie and

serenade Pauline Parks, dancer, in ad-

dition to Louise Hoff, Aug. 31.

'Aquafoolies' Smash 257G

In 11-Day Seattle Run

Seattle, Aug. 21.

Al Sheehan's "Aquafoolies," presented at Green Lake Aquatrete here in connection with Seattle's second annual Seafair, racked up a record gross of \$257,000 for its 11-day run, Aug. 2-12.

Performances averaged 5,800 payees on a capacity of 5,000, with temporary bleachers added to take care of additional sales.

HAVANA WARBLERS GO ON HUNGER STRIKE

Havana, Aug. 14.

Over 20 singers went on a hunger strike here this week in order to draw attention to their demands for higher pay and better working conditions. Their chief demands were a salary rate similar to that enjoyed by dramatic and comedy actors, and clause that at least 50% of any show which appears in Cuba must be made up of Cuban talent. This last is in protest to foreign package shows which often work here and leave local talent out completely.

The hunger strikers also are protesting against Juan Lado, president of the Cuban Assn. of Theatrical Artists, whom they accuse of favoring certain radio and TV concerns. Lado said that he would support the hunger strikers to the end in their protest movement but would "tender his resignation as president of the association as soon as it is over, whatever the result."

Leader of the hunger strike is baritone Jose Fernandez Valencia, but local papers have not given them much publicity. Cuban radio and TV companies are negotiating with the strikers, and a decision is expected soon on their demands.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Aug. 21.

"We the Patients," first fall all-patient revue and vaude show, now in rehearsal. Walter (CBS) Romaniuk will direct and produce. Among the ozoners who will take part are Bob (Harmonica) Coffey, Don (Hillbilly) Wright; Shirley Handler, singer; Renaldo (Buddy) Magni, dancer, and Frank Walters. Jeanne Romer, Patricia Payne, Otto Hayman; Eddie Vogt, voice; Chas. Aldebo and Bob Tarr, stage manager and lights; music, Carl Kilkroy and His Helcats, a local orch.

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Hadacol's Topname Boffo

Continued from page 2

three inches tall, who was later assaulted by an unidentified midge.

Candy Candido, amusing trickster specialist, couldn't get his act going because of audio difficulties, and was succeeded by Lee Marx, an adept juggler who performed while rolling around on a ball.

Dempsey Plugs Bonds

Jack Dempsey made a plea to the folks to buy U. S. Savings Bonds. Ann Maucelle, a honey with a nifty chassis, did her acrobatic contortions to cheers. Then came Rudy Vallee, who couldn't be heard singing, so he turned to the saxophone and clarinet. His solos registered heavily.

Hank Williams & his Cowboys won roars of approval with their folk music, and Cousin Minnie Pearl, the comedienne, exercised her rural humor effectively, scoring with lots of laughs.

That was the show. It probably would have been a lot better if the sound system was working, because the bill was star-studded.

But all in all, everyone seemed to be having a satisfactory evening, in spite of the pantomime atmosphere that was so frequent on the stage. And the fireworks display that brought the Caravan to a close provided a climax that furnished its own sound effects.

Luz.



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Sell Park Ave. Rest., N. Y.
Park Avenue Restaurant, N. Y., has been purchased by John Ruggiero, a Long Island building contractor, from Alex Lenes. No change in policy is contemplated.
Spot was originally started by former dancer Fanchon, and Arnold Middleman, who sold the spot to Lenes at the end of last season.

Aug. 23 to Sept. 4.
BIRDLAND, New York

SHAW ARTISTS CORP., 565 Fifth Ave., New York

Copa, N.Y., Plots Multiple Toppers

The Copacabana is lining up one of its most expensive talent rosters in years, starting September. The Jack Entratter-Jules Podell, N.Y. spot is now going in for a policy of multiple headliners. For example, Joe E. Lewis, who heads the Sept. 6 show, will be billed along with the Peggy Ryan-Ray McDonald team and Constance Moore.

Copa has lined up Carmen Miranda, November; Xavier Cugat, December; Danny Thomas, January; Frankie Laine, February; Billy Eckstine, March, and Dean Martin & Jerry Lewis for May. Bonifaces are dickered for Dinah Shore and Doris Day.

Feature acts haven't been set in full as yet. However, the Copa has pacted two such acts, the Redheads, an instrumental and vocal act, and Les Paul & Mary Ford. Dates haven't been assigned.

The multiple-headline act has been used at various times by the Copa. However, most of the talent used on shows haven't been in the top-monied brackets. During the forthcoming fall season, Copa will pair expensive acts with its headliners.

Songsmith Tobias Upped At Totem, Eyes Cantor

Songwriter Henry Tobias, who's been producing shows at Totem Lodge, Averill Park, N.Y., for the past 20 years, has been promoted to assistant managing director of the spot. Tobias is currently dickered for Eddie Cantor to play the resort Sept. 1 as a break-in for his video show.

Tobias, who will rejoin the Cantor tele staff as a writer when the layout resumes, started as social director at Totem in 1927. He's among the last of the oldtime resort producers which at one time included Max Liebman, Ernie Glucksmann, Moss Hart, and Dore Schary.

HAROLD BARNES AND HIS WIRE
Currently
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Darcel, Three Suns Vice Sinatra at Steel Pier

Atlantic City, Aug. 21.

Frank Sinatra, who was to repeat at Steel Pier for the Labor Day weekend, has been replaced by Denise Darcel and the Three Suns. Miss Darcel will come in Saturday, Sept. 1, and play three days, and Three Suns start Aug. 31 for three days.

Sinatra is the second top star to cancel out this season. The Andrews Sisters were to appear this week (19-25) and were replaced by Joan Edwards.

Mary Small started Sunday (19) in vaude and will be followed next Sunday (26) by Rosemary Clooney. Latter got her start on Steel Pier four years ago, when she and her sister Betty auditioned successfully for vocalist jobs with Tony Pastor's band.

SCHNOZ TUNES UP FOR 2-WK. CNE STINT

Toronto, Aug. 21.

By train from the Coast, Jimmy Durante arrived here over the weekend to commence Monday (20) rehearsals for the nightly grandstand (24,000) show of the Canadian National Exhibition (Aug. 24 to Sept. 8). Producer is Leo Leonoff, in for fourth season's similar chore here.

Arriving with Durante were Eddie Jackson, who will team with his longtime partner in song and dance bits; Lou Cohen, manager; Charlie Isaacs, writer; Jack Neill, tunesmith; Julie Buffano, accompanist, and Jack Roth, drummer.

Leonoff production, to be built around Durante's antics (the will be on nightly for three 15-minute sessions), has a dance line of 48 girls, a chorus of 24 men and 24 women, latter group under direction of Antonio Morelli. Aida Broadbent, who fell off a stage ramp last week and fractured a shoulder and hip, is chief choreographer. Taped up, Miss Broadbent was back on stage following day of accident. Her assistants are Gail Grant and Louise Burns, here with her in previous CNE seasons.

Schuyler's N.Y. Martinique Takeover If Jo Sez Yes

Deal is in the works for Ned Schuyler, Copa City, Miami Beach, boniface, to take over the operation of La Martinique, N.Y. as a nitery showcase for Josephine Baker, whom he manages.

Schuyler started the deal based on an old agreement that Miss Baker would play a nitery for him. However, singer left for Paris before a contract could be finalized.

Schuyler is sailing for Europe on the Ile De France Sept. 7 and will return on the Liberte Sept. 27 with Miss Baker, who'll open at the Roxy, N.Y., Oct. 10 instead of Oct. 3. Schuyler has also signed singer Joyce Bryant, a Negro newcomer, who played La Martinique and the Riviera, Ft. Lee, N.J., this past season—and is current at the 5 O'Clock Club, Miami Beach.

Walters Sets Cast For Gilded Cage, N.Y., Bow

The Gilded Cage to be operated by Lou Walters, who bonifies the Latin Quarter, N.Y., has completed the lineup for its preem show Sept. 20. Ben Blue, Sid Marion, Edith Fellows, Anthony, Allyn & Hodges, a Ben Yost quartet, Clara Cedrone, Ernest Saracino, Ronald Rogers, a line and several specialty dancers are set.

Walters is also slated to open the Latin Quarter, Miami Beach, Dec. 26. Consequently, he'll be in on the operation of three cafes simultaneously. He's retained Lew Kessler, former assistant to Mike Todd, to help in the production chores.

Guy Kibbee's Hopping

Vet film comic Guy Kibbee is hitting several big fields within a month. He's current in summer stock at Spring Valley, N.Y., and has signed for the Hartland (Vt.) Fair, Aug. 23. He opens at the Parkway Club, Boston, Sept. 12.

He'll play vaude dates afterward.

Home Sweet Nitery

San Antonio, Aug. 21.

Johnny Gray has opened a new nitie spot, Top Hat, in a converted rock home. The living room, with overstuffed chairs and sofas, serves as the lounge. There's also a patio for outdoor dancing.

Mpls. Battens

Down 'Exotic'

Minneapolis, Aug. 21.

Nitery strip and "exotic" dancing in the heart of the loop, packing 'em in at Vic's, classy theatre lounge proved short-lived. With Sunny Knight in her third week at the spot, and one more to go, Pat Wallen, police department morals squad head, who constitutes himself a censor here, clamped down the lid. And so, after nine prosperous weeks for the establishment, what promised to be a trend here toward nitery utilization of one of burlesque's current best bets, with several other spots preparing to book similar acts, died almost aborning in this once wide open, but in recent years tightly closed town.

Vic Levine, Vic's owner, persuaded Wallen to permit him to fulfill his contract with Miss Knight, allowing her to perform for another two weeks, but required the performer to forego her stripping (down to bra and G string) and her bumps and grinds. The morals squad head also ordered Levine "not to bring in any more acts of that kind" and served similar notice on all loop spots.

Prior to Vic's adoption of the exotic dancing, etc., policy, it had been in effect without interference at a heavily patronized bistro called the Persian Palms. Latter, however, is located on skidrow.

Vic launched the policy with the "original" Dagmar, who packed 'em in for two weeks and was held over for a third. Four weeks of Carrie Finney followed and tremendous business continued. Booked for two weeks, Miss Knight was held over for an additional fortnight and throughout her engagement she has been attracting turnaway crowds.

Establishment owners question the authority of Wallen to censor their shows or dictate the sort of entertainment they can offer. They point out that there's no city ordinance providing for censorship of any kind. So far, however, none has indicated any intention of testing the matter in the courts.

A year ago, the morals squad raided a lower loop film theatre showing a nudist picture, arresting the owner and manager and threatening license revocation. There was a guilty plea to the charge of exhibiting an indecent film, but the city council refused to revoke the theatre's license.

Edith Piaf Forced Into 6-Week Rest by Crash

Paris, Aug. 21.

Injuries sustained in an automobile accident near Nice are compelling Edith Piaf to cancel all her summer engagements and to rest at her Bougival house near here for at least six weeks. She suffered a broken arm and several cracked ribs.

Miss Piaf was in an auto with the bicycle racer Rene Poussie, who was driving, composer Charles Aznavour, Roland Avelis and Juliette Figueras when the accident occurred. The car was thrown out of the roadway falling into a meadow several feet below the road. Miss Piaf was thrown out through a door which was opened by the fall.

Two weeks ago Miss Piaf had escaped unhurt in another motor accident near Sens.

Bob Russell to Emcee Coast '52 Miss Universe'

Bob Russell, who emcees the "Miss America" pageants in Atlantic City for 10 years, has been named to stage and emcee the "Miss Universe" pageant to be held in Long Beach, Calif., next year. Russell resigned from the Atlantic City stint last May.

Russell's parting with the Atlantic City Pageant directorate was on friendly terms.

Florida's Joust for Names Reprises

With Copa City Spearheading Spree

The battle for headliners in

Florida spots is starting on schedule. Ned Schuyler, operator of Copa City, Miami Beach, already has started his search for attractions. He's been conferring with William Morris Agency general manager Abe Lastfogel. According to Schuyler, he's likely to get Betty Hutton, if available. Tony Martin and Jimmy Durante, for his spot which will open around Christmas Day.

This year, Copa City's chief opposition will come from the top hotels in the Miami Beach area. The Inns, now operating with a 1 a.m. curfew, have been using name talent during the summer, and will continue that policy during the winter season. They've cut into the nitery business tremendously.

Copa City will attempt to top the draws prevailing at the hospitals, as evidenced by his attempts to get the high-priced acts. He'll most likely buttress his headliners with expensive supporting turns, as he did in previous years; when, as operator of the Beachcomber, all he had to worry about was opposition from the across-the-street Copa, which also had top names until two years ago. Prior to last season, these two spots merged, with the Copa City used as the base of operations. The Beachcomber was leased to Harold Minsky, who ran a burlesque-type revue.

This year Schuyler will have more competition than ever because of the plenitude of hotels. Talent agency spokesmen are happy about the situation inasmuch as the rivalry will result in top salaries for their attractions.

At the same time, percenters feel that they'll have to be careful in handling the situation because most hotels do not have the seating capacity to justify \$7,500-and-up salaries. Nonetheless, it's expected that many hotelmen will stretch the budget just to keep up with the opposition.

Competition will be keener this

season even among the hotels. The Roney-Plaza, hitherto on a band policy, will install shows. The Saxony, Versailles and others will continue with the name sweepstakes.

Schuyler, however, feels that the hotels will not attempt to go the limit on talent expenditures. He figures that many innkeepers are disgusted at the returns on nitery operations and will curtail expenditures once they have to shell out the tall coin.

Extent of the hotel competition to niteries was made evident this past June when Miami Beach Celebrity Club owner Alan Gale, also a performer, introduced an unusual resolution at the American Guild of Variety Artists' convention in Detroit, seeking to outlaw operations in Miami Beach hotels. Resolution was easily defeated.

Roney's Own Cabaret

Miami Beach, Aug. 21.

Schine Hotels' Roney-Plaza, Miami Beach, joins the beach-front hosteries which will have more elaborate talent this coming winter season. This follows the vogue of last year when the Saxony, Casablanca, Sans Souci and kindred deluxe hotels began elaborating their nitery entertainment to the detriment of the off-beach cabarets with their more expensive shows.

Tony Cabot, who has been east for several weeks and will segue to Florida for the Boca Raton (another Schine hotel) and Roney bands for both spots. In addition, there will be a modest (at beginning) weekly show at the Roney. The Boca, because of its clubbous aura away from a metropolis like Miami and Miami Beach, always had more self-contained entertainment planned for its clientele.

Dick Wesson, comedian who formerly teamed with his brother Eugene in a vaude-nitery act, has had his option picked up by Warner Bros. for another six months.

ARCHIE ROBBINS



Thanks... BELDON KATLEMAN for a wonderful four weeks at El Rancho Vegas.

DAILY VARIETY, July 24, 1951 — "Comic Archie Robbins has loads of material to fire audienceward. Manages to tickle funnybones of good cross-section of listeners, building into a winner at close."

VARIETY, July 25, 1951 — "From present indications, Robbins' Vegas debut will be a springboard for future navigations westward to these desert spas."

VARIETY, Aug. 8, 1951 — "Archie Robbins is held over from last two frames... Contrasts present stint neatly from past fortnight by laying down entirely new batch of material, with much patter emerging even brighter. Audiences seem to go for the Robbins' brand of humor..."

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NEW YORK

Night Club Reviews

Continued from page 56

Riverside, Reno

more than that to offer. Act opens with McCarthy ostensibly doing ventriloquial routine, then surprising with a duet with himself. Dale steps from behind curtain, having been the main voice through the whole routine, a good laugh opener. They pant Andrews Sisters' "Sonny Boy," Mary Martin and Ezio Pinza in "Some Enchanted Evening" and Crosby and Martin in "Wait Till the Sun Shines, Nellie." Boys manage extra punch in all of these, throw in some really clever crowning. Act would still be mediocre, however, if it weren't for some original skits like Faye Emerson interviewing a John Hopkins specialist, two baseball umps, and their curtain, what Paramount News looks like on the screen. Very clever.

Chorus opens show as Al Donahue introduces girls in a little musical patter, and leaves them for a refreshing routine. Their Hawaiian number, just before Sinatra is tops—girls lush and vigorous in this. Curt.

Chez Paree, Montreal

Montreal, Aug. 17.
Danny Crystal, Guillii-Guillii!,
Cryatyne & Lamont, Wally Aspell,
Boots McKenna Line (7), Palm
de Luca Orch (8), Tony de la
Cruz Quartet; admission \$1.

Headliner in current Chez Paree layout is Danny Crystal, making his fourth appearance in town in three years and looking better each time. Crystal's approach is pretty much in the usual comedic groove; he opens with a few stories; kids around with the payees and then gets into his payoff routines which, with this talented young guy, con-

sist of a collection of impress sets, both vocal and musical.

Glib manner and breezy style do much to win palming he gets at every viewing. When guy stays with his own material, he sparkles. His begoff interp of "Old Man River," after a hefty 25-minute stint on night caught, drew salvos.

Showcasing the Crystal offering is Guillii-Guillii, magico with the disappearing chicks. Chatter is typical of all these refugees from the Cairo sleight-of-hand markets and, as usual, too fast to be understood half the time. Until he starts into his baby chick routine, house appreciation is just so-so. Getting two patrons up on the floor, he palms the birds everywhere, including inside the sweater of the femme participant for bosso reception. His clincher, the biz of producing a collection of rubber balls and a long cord strung with various flags of all nations, is effective but a little hard to take, particularly at dinner shows.

Apache terpsters Crystyne & Lamont tee off with a hoked-up version of "My Man" by gal. Male makes appearance and the tossing begins. Routine has solid visual appeal and fits neatly into the Chez Paree type of revue.

Baritone Wally Aspell emcees and boosts the McKenna productions with his easy singing style. The line is trim and picks up bigger than usual mitt for spirited finale, best to date in this saloon. The Palm de Luca orch shows back-biting, with the Tony de la Cruz combo cutting in for regular dance sessions. Newt.

Flamingo, Las Vegas

(FLAMINGO ROOM)

Las Vegas, Aug. 16.

Vagabonds (4), Gene Baylos, Polly Bergen, Nat Brandwynne Orch (10); no cover, no minimum.

The madcap antics of the Vagabonds are good for many a yock in the Flamingo's generous acreage, and also good for well-filled rooms both for dinner and late shows. Entire sess is pretty mad, and although following the uninhibited three smash frames of Spike Jones, uncorks a different brand of escapist humor for clicks.

Added mixup flings up the curtain, with the four lads and comic Gene Baylos yaking it up. Evolves into entrance of pie thrush Polly Bergen, who gets down to tacks with "Never Too Busy." Strawberry blonde looker throttles into seraphic "Too Young," and up into reprise of diskclick "Honky Tonkin'" for salvos of applause. Mild comedics spot Miss Bergen amid the Vagabonds vainly attempting to be heard above their instrumental din accomping "My Blue Heaven."

Chirp is replaced by Gene Baylos, who lays down stream of jabber, jeer and jokery. Puckish mug contorts self better than double talk, while a portion of biz flies into limbo. Pointless sess while atop spinet with Nat Bandwynne noodling keys gets a charge with return of Vagabonds. Wild set-to with Baylos, pseudo-fiddling among loud "Hawaiian War Chant" instrumental clangin, is potent rib-tickler for comic's windup.

Pete Petersen, bassist with the Vags, mugs up a storm during "Up a Lazy River," which is being piped more or less straight by Dominic Germano. It's Pete again in followup, the quartet's w.k. South Sea seat nonsense, segueing into the classic "Salt." Lights dim for a legit intro to "I Wonder."

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fronting Attilio Resso's squeeze box. Slow motion slides by Petersen break up serioso attempt. Action resolves into "Chinese Bebop" bedlam containing some rather obvious ribald gestures and biz. Much of this could be cut and still pack most effective comedy wallop.

Nat Brandwynne orch, returning to this nitery after absence of many moons, cuts showbacking capably. Will.

Shamrock, Houston

(EMERALD ROOM)

Houston, Aug. 17.

Jimmy Nelson, Mark Stevens, Betty Norman, Henry King's Orch, with Dick Krueger; minimum \$3.50.

The big Emerald Room, after a series of singles, is whooping it up during the history-making heat wave with the biggest show in a year's time to distract sweltering Texans. The three acts were, at opening, a little too much, in fact, but the management pared it down subsequently with no ill effects on anyone.

Jimmy Nelson, young ventriloquist, shows rare skill with his two cleverly-made and manipulated dummies. His three-voice transitions are on a split-second schedule.

Nelson has a terrific deadpan presence to foil his roving-eyed Mahogany Kid's antics, and when he and the two dummies break into a song trio, it's a riot at ringside.

That's the big trouble, though. Customers back of the inner circle have a little difficulty catching the act, which is more suitable to an intimate nitery than to a 900-capacity dine-dance spot.

Good looking and smooth talking film actor Mark Stevens makes his big niteup debut in the current Emerald Room show. Judging from the way his songs and impersonations go over, he's got himself a fair career in that field.

Stevens' material is new and neat, ranging from a piece on show biz and a "private eye" radio show routine to his saga of "Eddie Jordan" the Hollywood extra. Following opening night, Stevens took over the emcee chores to give the Shamrockers a slick job at that chore. Room normally has Henry King doubling at the mike and piano, and the change is a distinct hit.

Bouncy Betty Norman, former thrush with George Olson's orch, is a curvaceous gal who's billed as a "happy singer." She gives a great deal to her song styling—too much, at times. And her material, including a ho-hum Dorothy Shay imitation, could do with a remodeling job. She also gets into the Nelson act. Fraz.

Thunderbird, Las Vegas

(NAVAJO ROOM)

Las Vegas, Aug. 16.

Larry Storch, Monica Boyar, Teddy Hale, Johnny O'Brien, Pola Van Essa, Kathryn Duffy Dansations (7), Al Jahn's Orch (12), Jack Martin Five; no cover, no minimum.

Variation in this new Navajo Room muster adds up to a pretty cogent 60 minutes which may prove a sleeper. Larry Storch, in top marquee slot, may not be a powerful draw, yet can depend upon enthusiastic word-of-mouth to fill up the corners.

Storch is different from most funnymen. Instead of tossing gags for yocks, leans upon sketches spiced with clever monolog and biz. Opening bit about tourist losing money at the dice table, with ensuing cry jag, starts up flurry of howls. Takes on dialect of Texan for a couple of stories, then switches to Englishman broadcasting Turpin-Robinson fight. Has entire house rolling through this. Tossing rib at Yma Sumac's ability to chirp four octaves, Storch aims at six, meanwhile weaving in series of non-sense bits, e.g., impress of teevee set with pooped tube, etc.

Donning a beret, pedals ringside while squeezing tiny accordion in miming of Gallic nitery import named Pepi. Using pitch pipe to strike high notes, lisps "La Vie en Rose," over running chortles. Includes his classic panto adagio, with belly slide climax winning return for another w.k. in his packet—drunk female on bar stool

weeping in her beer. Exits over howls and hefty mitts.

Svelte brunet Monica Boyar requires several numbers to corner full attention to her Latunings. Stint may be overlong as consequence, and certain off-beat chirpings leave some tablers cold. Nevertheless, Miss Boyar gives out with expert showmanship in such Calypso novelties as "Gin and Cocoanut Water" and "Oh, Oh, Oh." Folk flavoring issues in "Parrot and the Rooster," "What a Saturday Night," with final chorus of latter a non-offensive "lady of the evening" episode. Plays to various sections in "All That Gitters is Not Gold," inserting more Calypso with double-entendre patter and quips.

Septet tapster Teddy Hale opens with solid display of Harlem-styled legmania. Especially noteworthy is "Beguine," and unaccompanied cleating which follows. Builds into peak plaudits while seated on chair and letting his feet do some solid talking on the parquet. Calls his rounds "spasms"—which in a sense they are—spasms of perhaps the greatest exhibit of hoofing seen around these parts for many a moon.

Kathryn Duffy Dansations use "Deep Purple" as holdover, insert minstrel opener. Johnny O'Brien makes bow as emcee and production singer. Al Jahn's strokes his musiccrew in heads-up backgroundings. Will.

El Rancho, Las Vegas

(ROUNDUP ROOM)

Las Vegas, Aug. 15.

Katherine Dunham & Co. (12), Dorothy Freitag, Buster Burnell, Ted Flo Rito Orch (10) conducted by Bernardo Vorlega; no cover, no minimum.

Katherine Dunham makes this appearance and one other in this country (Mapes, Reno, following current stand) before packing up for 18-month Paris and Continent jaunt. El Rancho nitery presentation is being accorded almost universal raves, with few dissenters. Spell lingers long after Miss Dunham returns troupe for curtain call. Although somewhat concertized, artful display of exotic terps should bring a solid fortnight bokum.

Dances presented are all part of a collection, with necessary adaptation, from past tours throughout the globe. Buster Burnell sheds light with narrative preceding each scene, yet should intro off-stage rather than gab emcee-style in spot.

Effective opener finds Miss Dunham chanting a street vendor's song of Bahia, to bring on three males who fling some speedy footwork to bundle of airs entitled "Dorival Caymmi." Bright mood sweeps on with Jackie Wolcott's terping of "Frevo," surrounded by two females, and two men. Tempo pans to "Tango," in black costume revealing Miss Dunham's ultra-sexiness cast within the decadent mold of latter-day Argentine cantina undulations.

Songs of the turn of the century has mixed quartet in period wardrobe warbling "Darktown Strutters' Ball," sequined by a Dunham highlight, provocative torso twisting of "Barrelhouse Shimmy," with Vanoye Aikens. Whimsical and gleeful stomping takes precedence at this point, featuring Lenwood Morris and Lucille Eells in Americana melange including "Baliin' the Jack," "Robert E. Lee," "Maxixe" and "Turkey Trot."

Terrific sequence of voodoo drumming centers Tl Marcel and La Rosa Estrada thumping throbbing cadences of "Congo Femmes." Hopped-up flings to drum b.g.'s finds Miss Dunham reveling with three males in "Macumba," interpretive hex invocations from Brazil. Sprightly sess spotlights Frances Taylor, Jackie Wolcott and Lavinia Hamilton "all dressed up in white for a side trip to Havana," with bongo beats by Estrada.

Dunham sock finale is thrashing of "C'est Lui," aided by mixed quartet melodizing. Dance pairing with Vanoye Aikens is ultimate in subtle innuendo in which the great Dunham art of underplay smacks Roundup Roomers right between the orbs.

Bernardo Vorlega batons the Flo Rito orchsters in a most difficult parcel of scores, with all music assets outstanding. Will.

Continental, Montreal

Montreal, Aug. 18.

Fifi D'Orsay, Johnny Coy, Wanda & Armand, Leon Lachance, Johnny di Mario Orch (8), Linton Trio; admission 85c.

Montrealers are well represented in current layout at the Continental Cafe. Both Fifi D'Orsay and Johnny Coy, who are sharing show honors, are natives of this town and both are drawing socks with solid performances.

La D'Orsay looks and sounds best to date. Kidding no one about her age and picking up hefty yocks for such lines as "If I was good enough for your father, then I guess I'm good enough for you" etc., the uninhibited chanteuse whams over a good 35-minute session without a letup. Most of her offerings are familiar to localities.

Terpter Johnny Coy makes an entrance with a combined "hello" song-and-dance that is just so-so. It isn't until the personable young guy gets into his dance that later picks up. A rousing routine on "St. Louis Blues" with Coy mixing the straight tap stuff with a little ballet is sockeroo, and a following session of ad lib while the band vamps shows him off to best advantage. Midway through offering he introduces his wife, Candy Montgomery, and duo go to work on "You're Just in Love," which loses effect by the over-casual Coy manner. If he intends keeping wife in act, then definitely routines should be worked out and properly handled; the payees will go for just so much of this off-the-cuff hokum.

Opener goes to a Swiss couple, Wanda & Armand, who manipulate some colorful puppets neatly. Leon Lachance, the perennial emcee in this saloon, manages to work in a new hairdo (reddish blonde) and a fancy wardrobe that leaves little to the imagination maintain attention. Newt.

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Roxy, N. Y.

Milton Berle, Dagmar, Sid Gary, Leonard Sues, Cristianis (5), Fats Marco, Texaco Men (4), Magid Triplits, Paul Ash Orch; "Meet Me After the Show" (20th) reviewed in VARIETY Aug. 8, '51.

The in-person draw of Milton Berle remains undiminished. His current appearance at the Roxy is marked by SRO and holdouts. There's still lots of boxoffice in this comic after three seasons on video. The new show biz maxim that those that were lures before television are still good at the wicketts apparently holds up. Early returns indicate that Berle is pulling only slightly less than he did in his pre-video appearance at this house, but what's left is apparently sufficient to give this house its biggest business in a long time.

Stage-wise, Berle is still one of the master mimes, being accomplished in most departments. He pulls laughs with old and new lines. His trade asides are understood by the mob, and his physical comedies are constant laugh-provokers. All this is more amazing in view of the fact that so much of Berle's antics have been seen on his Texaco Star Theatre video show. In effect, the stage-show formula is reminiscent of the video format with the Texaco quartet starting out with the intro, and Berle going into his routine thereafter.

Berle has a large retinue, most of whom have had work-outs with him on his TV show. Comedian has spent more than usual with the current crop of accompanying talent with the booking of Dagmar, a video-built headliner who's getting \$6,500 per week on this stint. Dagmar gets a greater reception at her entrance than at her exit, which is a barometer on her looks and her performance. She'll bring in a certain amount of admissions. The kids may come to see "Uncle Milt" but the older boys won't be blind to the things Dagmar offers. She offers her video characterization complete with malaprops. She reads a portion of a play with Berle playing straight, and ventures to sing a couple of tunes. There's a comedy bit at the end with the use of Stan Ross who stooges on a briefie. He's the guy in a ridiculous costume who has a special talent for saying "I'm With You." To those drawn in by Dagmar the best portion of her act is walking across the stage in profile and taking a couple of low bows.

Berle is on for the majority of the stageshow, but in-between there are some okay acts. Openers, after the intro by the Texaco Men, are the Cristianis (5), still one of the better tumbling and teeter-board acts in the business. They get over handsomely. Leonard Sues' trumpet work and clowning with Berle is on the plus side. Sues is accomplished on the horn and he gets a warm mitt at the closer. Another performer frequently used by Berle in theatre work is Sid Gary, who shows an excellent baritone in "Old Man River" and does a series of song impressions, best of which is Jessel's "Mother's Eyes." The usual blackface bit with Berle follows, and it's an excellent segment of the show. At the close, Berle brings on the Magid Triplits, three juives who do a brief song-and-dance, for good effect.

Other performer on this session is Fats Marco, Berle's TV stooge. He chirps a pair of numbers in which he burlesques styles of other singers, including Harry Richman and Billy Daniels. He gets over handily. Paul Ash orch is on the stage for this session and showbacks excellently. Jose.

Capitol, Wash.

Washington, Aug. 21.

Margaret Phelan, Bon Rice, Corinne & Tito Valdez, Kanazawa Trio; "Mr. Belvedere Rings the Bell" (20th).

This is a brisk, neat layout, with typical Capitol format, but a welcome change of pace. There's the usual lineup of acro, singing headliner, comic, and terp team. However, each slot has something a bit different to offer.

Chantooosey Margaret Phelan, though not as well known to the disk jockey devotees as recent headliners, builds payee reaction with her smoothly sophisticated way with a tune. Tees off with a longhair aria which, surprisingly, gets her off to a good start with the non-whistling segment of house. Then, in strong contrast, goes on to a low pitched version of "I Wanna Be With You Tonight."

Everything about gal, from her chic decor and assured emceeing to her stylized warbling is smoothly top-drawer. Walks off to hefty mitt action from an initially lukewarm audience.

Comic Don Rice's gagging with

a few tunes and a trombone draw pleasant response, which increases as he segues into his slapstick drunk routine. Hit peak with a takeoff on President Truman, always good for solid returns here.

Kanazawa Trio and Corinne & Tito Valdez click at both ends of show by accenting novelty. Former do hep job of curtain-raising with a series of unusually deft acro stunts, consisting mostly of whirls, somersaults, etc., in pyramid formation. Latter, alum of Mike Todd's "Peep Show," change tempo in a watered down version of the fan dance. Lowe.

Olympia, Miami

Miami, Aug. 19.

Penny "Blondie" Singleton, Antlers Quartet, George Dunn, Mario & Adrian, Roy Douglas, Les Rhode House Orch; "Ace In The Hole" (Par).

Show on tap this week is on the far side, with audience reception a letdown after series of fast paced and well versed layouts in recent weeks.

In the topliner spot is Penny Singleton, who, via her "Blondie" roles in pix and on radio, makes for the draw value. As constituted for vaudeville she is okay, though not on the solid impact side. Looks are there, gowing as well, with a plunging neckline that takes her out of the "housewife" class she is identified with. Sets up a series of specials, with patter that is music backgrounded, as well as songalogs for fair returns. Tailored material is skillfully applied to her talents. Looks like hit for the family trade situations.

Antlers Quartet. Barbershop group, don't make for much in entertainment. Might be good enough for local affairs (they're a local four) but the harmonizing, although well handled, add up as dull. Work without orch backs, to add the offish effect.

George Dunn steals the proceedings with his country-styled humor. No Will Rogers, he still gets a steady series of yocks and giggles via his gags and waggy accompanied by the rope-twirling which inevitably leads to the Rogers comparison. It's a corny stint that looks prime for video shows featuring his type. Tops matter with eccentric hoofing for closest thing to a wrapup in this lineup.

Roy Douglas is an expert ventriloquist and keeps them all the way with his mouthings to the vis-a-vis. His standard bit of packing the dummy into a case, to protests, cops the mitt honors.

Mario & Adrian tee off the proceedings with a fair collection of adagio routinings. The Les Rhode house orch backgrounds in expert manner. Lary.

Empire, Glasgow

Glasgow, Aug. 14.

Balmoral Four, Flying Cremwells, Joyce Golding, Ossie Noble, Jack Daly, Gali Gali, Andrews Sisters, Victor Schoen guest-conducting Empire Orch.

Dour Scots loved Danny Kaye two summers back. They fall here equally for the natural good fun and top harmony of the Andrews girls, whose unquestioned success on Glasgow debut ranks them as the best ambassadors yet from U. S. show biz. Act's comedy shtick makes 25,000 Scots laugh in week's stint, despite upped prices.

The girls bring an infectious gaiety to a well-balanced harmony act, and are not content to rely on vocals alone. Audiences who pay \$1.50 for best seats (double the normal rate) warm to the act's singing and comedy, particularly to the laugh-raising work of blonde, vivacious Patti.

Patti (who now does solos) is the life and soul of act, with excellent foils in redhaired LaVerne and deadpan brunet Maxene. The Sisters do numbers here that evoke memories, songs that helped make them famous, like "Apple Blossom Time," "Rum and Coca Cola" and many other faves. For a current hit they choose, "Too Young." Comedy twists to "Hawaii" and "Sonny Boy" are chirped to solid applause, and a medley of Andrews Sisters' songs brings many plaudits.

Vic Schoen conducts an augmented theatre orch, and act is introduced by resident musical director Bill Mathew, who hands over baton to Schoen after introductory music with the dancing Balmoral Four.

Rest of bill is below average, except for magician Gali Gali. It's not worth the extra prices, generally upped for Andrews Sisters, and better support should be given if variety enthusiasts are to remain satisfied. It's a tribute to the U. S. gals that they lead into a 58-minute act that sends the customers out with few memo... of the earlier half. Gord.

Palace, N. Y.

Rich & Gibson, Walters & Priscilla, Bruce Howard, Charles "Slim" Timblin (3), Park & Clifford, Allen Sisters (2), Jay Walkers (3), Courtney & Sonja Van Horne, Wally Brown, George & Ann Oliver, Don Albert House Orch; "The Guy Who Came Back" (20th), reviewed in VARIETY May 23, '51.

The major strength of current Palace card is collected toward the end, when the show picks up an excellent pace. The good windup gives the customers their money's worth.

An unusual facet of this bill is the preponderance of comedy acts. It's probably the only type of turn which offers no conflict on any layout. Included in the talking variety are the vet comic, Wally Brown, the oldie Charles "Slim" Timblin and the youthful Bruce Howard, who are a study in contrasts. The unfinished sentence routine by Brown is hilarious. He gets the mob shortly after he appears and winds up in a sock manner with a comedy song.

Timblin, working in blackface with a boy and a girl similarly made up assisting him, hasn't changed his turn materially since he was headlining several decades ago. In the interim there's been some discussion of an item called racial caricatures, which isn't a desirable element in an act these days. Timblin fits into that category, and while there are some elements on humor in his turn, he's a risky booking in many situations.

Howard has a good line of impressions which includes many familiar voices. They're given a degree of vocal fidelity even though he doesn't endow his character with any personality. He's added a gallery of Kefauver hearing participants which is the best part of his turn, and gets him off to a good mitting.

Also liberally sprinkled with comedy moments are the Jay Walkers, whose knockabout and zany acrobatics get top audience response. Walters & Priscilla are more intent on showing off dummies and ventriloquial tricks than giving their subjects any personality. They get midterm applause on the strength of their antics, but there are many barren stretches in their act. Park & Clifford have changed from a straight acro team to one combining muscle and comedy work. They're under New Acts.

Openers are Rich & Gibson, a xylophone turn, which has one good novelty superimposition of puppets on the hammers. It's their only modern departure in what is an oldtimey turn.

The Alien Sisters, Courtney & Sonja Van Horne, and George & Ann Oliver are under New Acts. Don Albert orch showbacks competently. Jose.

Palladium, London

London, Aug. 14.

Tony Martin, Pinkie Lee, The Mack Triplets, Florence Desmond, Jesse, James & Cornell, Donald B. Stuart, The Botonds (4), Jackie, Palladium Girls (16), Woolf Phillips' Skyrockets Orch, with Hal Horne conducting for Martin.

It would be hard to line up a better vaude bill, even at the Palladium. With Tony Martin topping for the third time since the war, Val Parnell has got together an array of names which assures socks business during the limited two-week season. Yet, despite the galaxy of talent, the biggest reception goes to an unknown comic from America making his London debut. Pinkie Lee comes on cold as an unknown quantity and walks off nearly half an hour later to be hailed as the newest Palladium hit.

After his successes in 1948 and again last year, Tony Martin knows what the customers enjoy — and gives it to them in full measure. With his occasional flamboyant gestures, he whams over a dozen songs in a program deftly mixing the old and new. But the highlight is a charming tribute to Al Jolson, introduced with a "Burnt Piece of Cork" and leading into some of the blackfaced singer's greatest successes such as "Swanee," "California, Here I Come" and "Sonny Boy." It is a thoughtful gesture, put over with just the right degree of sentiment.

When he has done little more than a half hour of straight vocalizing, Martin calls back Pinkie Lee and together they clown through a laughter packed love scene which earns them a hefty reception.

As usual, bill is opened by the Palladium Girls with a new if somewhat conventional routine, designed by Joan Davis. Then come the Botonds, an acrobatic quartet (three men) with an action packed act crammed with neat twists and neat comedy touches. Donald B. Stuart, a comedy magician, has made few changes since his act was last seen in town, but with the aid

of a couple of stooges and a non-stop flow of patter, gets plenty laughs. Jesse, James & Cornell, holdovers, click again with their nicely paced hoofing routine.

Florence Desmond, a long-standing fave, maintains her rating as Britain's top impressionist, adding several new names to her gallery of stars. Olivia de Havilland, Bette Davis, Gloria Swanson and Judy Holliday in an intelligently scripted "Oscar" scene, Irene Dunne as Queen Victoria in "The Mudlark" and breezy impersonation of Schnoz Durante are the international stars, and for local consumption a few British artists as they might appear on a radio program.

Pinkie Lee takes only a minute or two to warm up the audience, who fall in a big way for his lisping patter, his sense of pathos, his skillful terping and his farcical playing on the xylophone. In fact, they welcome an artist of considerable versatility with a roof-raising reversion in the best Palladium tradition.

It's no easy task for the Mack Triplets to follow this comic, but by the time their first number was over they held the house firmly, to register nicely with their pert songs, scoring best with "It's So Nice," with which they clicked strongly last year.

To open after the intermission, the Palladium Girls have another adequate routine, and are followed by Jackie, a solo balancing act, which holds the audience taut. It's a topnotch turn, devised and executed with great skill.

For the first half of the show Woolf Phillips and the Skyrockets orch give their renowned polished backgrounds. For the Tony Martin act, the combo moves on stage, with Hal Horne taking over the baton.

Myro.

Chicago, Chi

Chicago, Aug. 17.

Ted & Flo Vallet, Will Mastin Trio with Sammy Davis, Jr., Artie Auerbach, Dinah Shore (with Ticker Freeman), Louis Basil Orch; "The Guy Who Came Back" (20th).

When producer Nate Platt can fashion a stronger or faster-paced bill than the one currently on tap here it'll be time for this vaudeviler to close the wickets and rest on its laurels. Though there's little chance of this bill outgrossing its predecessors this summer, e.g., Martin & Lewis' \$115,000, Caesar & Coca's \$68,000, or Billy Eckstine's recent \$67,000, this may be the bill to snag the cigar from John Balaban's costlier stars.

Headliner Dinah Shore, making her first stage appearance in five years, has been away five years too long. This is obvious from the reception given her. There's no disk axe to grind this week, Miss Shore intoning only one of her current clicks, "Sweet Violets," and that only because its absence would now be conspicuous from her repertoire.

Outstanding is the gal's stage deportment, which apparently hasn't suffered from her five-year sabbatical. She flounces about gracefully in a tasteful frock, packing plenty of eye-appeal into the turn, and gradually sews up the patrons to a begoff. She opens with "Most Unusual Day," then shifts over to a delicately intoned "Too Young." Her "Tess" Torch Song" and "Billy" both prompt spontaneous applause at recognition. Her closer, "Nice To Have A Man Around The House," is a suggestive bit that gives her a solid finish.

Will Mastin Trio with Sammy Davis, Jr., doing the yeoman's work gets tremendous response via young Davis' mobile mug and glib carbons. Trio opens with its fast hoofing bit, after which Davis takes over for his standard Cagney, Stewart and Robinson replicas. Team does its hokey-ciggle commercial routine to nice results, but it's Davis' return for his vocal takeoffs on Lanza, Laine and Sinatra that wins the big mitt.

Artie Auerbach, radio's Mr. Kitzel, is a fairly ingratiating comic. Sensibly enough, he keeps his turn short before the monotony of his Yiddish dialect has a chance to set in. Auerbach has a tight routine, in this case consisting of parallels between Chicago and Hollywood living that strikes plenty response with the customers.

Baton twirlers Ted & Flo Vallet are never motionless, giving the house a good heating in the opening niche. Pair do some fast carts and somersaults in addition to their tricky baton work for a good initial hand.

Louis Basil, conducting an augmented group this week, does a nice job with some gypsy airs and gives excellent backstopping throughout. Ticker Freeman, accompanying Miss Shore, doesn't miss a beat.

Steel Pier, A. C.

Atlantic City, Aug. 18.

John Edwards, Potash & Folsom, Roy Benson, Four Evans, Pat Henning, House Orch (10); "China Corsair" (Col).

John Edwards headlines the Music Hall show this week, going over strongly with songs, some by her uncle, Gus Edwards. Miss Edwards accompanies herself through most of her numbers and audience accepts her invitation and joins in heartily as the old faves come up.

Gets away with "Gypsy in My Soul," and moves into "Too Young." Then to the piano and into variations of "No Business Like Show Business." She tees off her uncle's numbers with "School Days" and follows with half dozen or more, including "Sun Bonnet Sue," "Tammany," "My Merry Oldsmobile," "If I Was a Millionaire," "By the Light of the Silvery Moon."

Off to a nice round of applause, she is brought back to give impressions of Ethel Merman and Lena Horne, and then an original number, "Tickets, Please." Pleasing stage manners and renditions of tunes known to all paid off in well-deserved applause.

Potash & Folsom open show with nice acrobatic bit. Roy Benson's magic act is as good as has been played here. The Four Evans in a return engagement are well received in their tap and softshoe routines.

Pat Henning, back after absence of a season, emcees show and proves himself tops with his imitations and patter. Probably one of the few emcees who has to beg off after his stint. Walk.

Casino, Toronto

Toronto, Aug. 18.

Bob Crosby, Frank Marlowe, Rita & Alan Farrell, Martin & Florene, The Honey Dreamers (5), Jimmie Cameron, Archie Stone House Orch; "Kiss in the Dark" (WB).

It's the easygoing and pleasant Bob Crosby who is the marquee lure, but Frank Marlowe is the riotous knockabout comedian who rates the raucous reception and is doing so well on subsequent word-of-mouth as to warrant a return engagement here any time. It's his first visit to Canada.

From his entrance, when he promptly falls into the orch pit, the tall and bulky comic is a one-man riot who immediately throws the previously pleasant gentility of the bill off-balance. Besides insulting the customers and throwing chairs and other impediments at members of the orch, whose musicianship he also scoffs at, the volatile Marlowe dishes up patter deprecating his audience's intelligence, satirizes film stars and radio singers, periodically falls into the aisles, and rings up a total of belly-laugh effects that gives the palm-pounders more abdominal exercise than a health-farm tyrant.

But Marlowe runs into that danger of staying on too long and, toward the finish of the act, is obviously pressing; nor should he intrude on the pleasant Bob Crosby vocal finish with The Honey Dreamers for more of the same, as he did when caught. On last show of opening, he exuberantly held up proceedings to an 11:30 p.m. stage curtain until chided backstage by manager Murray Little to cut down for the rest of the week. Marlowe is something new in knockabout and goes over big for the first 75% of his stint and should stop there.

For the Bob Crosby appearance, house band is augmented by Eddie Miller on sax and Al Hendrickson on guitar, brought along for the singer's specialties, and all neatly tiered before a flash black and gold full-stage set. On for three song sets, in separate wardrobe changes, Crosby has no trouble getting over his personal and delivery with his disk and radio program followings for an easygoing and pleasant session, interpolated with Crosby family gossip.

Rounding out neatly are Rita & Alan Farrell with their diversified dancing, including the Castle Walk and a nice softshoe finish with sticks and straw hats; Martin & Florene with clever puppetry plus vocal mimicry, particularly a Mae West, with Jimmy Durante at the piano; and The Honey Dreamers, three men and two girls, with bouncy harmonizing, complete with instrumental stepouts and staccato body-drills, act being marked by youth and freshness. McStay.

GLASER INKS DARNELL

Singer Bill Darnell has been pacted by Joe Glaser's Associated Booking Corp.

Darnell, formerly represented by Music Corp of America, opens at the Olympia Theatre, Miami, Aug. 27.

Two Aldrich Tents Set New Records; Olivia Dittoes; Other Barn News

Hyannis, Mass., Aug. 21.

The four Richard Aldrich strawhats in this area all had profitable bookings last week, with the two tent-show spots chalking up new boxoffice records. The Cape Cod Music Circus in this town set a new gross mark for a regular eight-performance week, getting \$17,150 with "Red Mill." Current is "Rose Marie."

The other new record was set at the South Shore Music Circus, which is in its initial season at Cohasset, Mass. It drew \$15,400 on a regular seven-performance schedule with "Brigadoon," despite the fact that the Boston Summer Theatre did the Alan Jay Lerner-Frederick Loewe musical earlier in the summer. "Song of Norway" is current at Cohasset.

Roddy McDowell and Marcia Henderson grossed a modest but profitable \$8,100 in "The Youngest" at the Cape Playhouse, Dennis, Mass. This week's show, Imogene Coca in "Happy Birthday," was virtually sold out in advance, and last night's (Mon.) opening went absolutely clean.

Betty Field earned a profit for the same management's Falmouth Playhouse, Coonamessett, Mass., with a gross of \$8,100 in Sidney Howard's "They Knew What They Wanted." Actress appeared only a few weeks previously at Dennis in "See Naples and Die." Falmouth's current bill, Jessica Tandy and Hume Cronyn in "Fourposter," had a hefty sale prior to the opening last night.

Another Olivia Record

Rochester, Aug. 21.

Olivia de Havilland added another boxoffice record last week to her summer barn tour, topping

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Arthur Lesser Sued By Arthur Klar for 4G Invested' in 'Aisle'

Arthur Lesser, producer of "Two on the Aisle," was sued for \$4,000 last week by Arthur Klar, souvenir program publisher. Action filed in N. Y. Supreme Court claims that the defendant violated an agreement covering money advanced last year. According to the complaint, Klar put up \$4,000, to be held in escrow, with the understanding that Lena Horne would be starred in "Aisle" and the show would open on Broadway by March 15 of this year.

The plaintiff alleges that on March 16 he demanded the return of the \$4,000 and that the producer agreed, but then refused to make good. Lesser is claimed to have used the coin as part of the financing of the "Aisle" production.

Lesser, in entering a general denial, has asserted that he had a subsequent, verbal agreement with Klar releasing him from the original terms. Under the revised deal, he alleges, the money was an advance against the souvenir programs deal and was to be invested in the revue.

Lesser already is defendant in a suit for \$2,625 brought by Phyllis Dukore, a former employee, for alleged unpaid salary. In addition, some of the authors of "Along Fifth Avenue," Lesser's flop of 1948-49, have reportedly complained to the Dramatists Guild about unpaid royalties on the revue.

Simplified 'Salesman' Set For Another Season's Tour

"Death of a Salesman" will open another season's tour Sept. 8 with a one-nighter at the Klein Auditorium, Bridgeport, followed by a week of one-nighters and a one-week stand at His Majesty's, Montreal. The production will be a somewhat simplified edition of the original used on Broadway.

The cast, the same as currently playing the Arthur Miller drama on the subway circuit, will go into rehearsal Sept. 3 under the direction of Del Hughes, who stage-managed the play on Broadway. Jack Schlissel, business manager of the ANTA Play Series last season, will be company manager for producer Kermit Bloomgarden.

Final 'World' Loss 184G; 10G Comden-Green Payoff

"Out of This World," Cole Porter musical produced last season by Saint Subber and Lemuel Ayers, lost \$184,349.62, according to a statement sent to the backers last week. From an original investment of \$200,000, plus 10% overcall, the return was \$35,650.38. The statement also reveals that Betty Comden and Adolph Green, who supplied a book subsequently unused, were paid \$10,000 in settlement of their claim.

Subber and Ayers, who previously produced the smash "Kiss Me, Kate," recently dissolved their partnership, and each is planning the production of a show on his own this season.

'Wish' Producers May Sue SOMC

Producers of "Make a Wish," which closed recently on Broadway, may go ahead with a damage suit against the Show-of-the-Month Club, it was ruled last week in N. Y. Supreme Court. The court tossed out one cause of action in the case, but refused to dismiss the other, so the case will be pushed by the plaintiffs. Action involves a check for \$17,500 for tickets to the musical. Sylvia Sieger, SOMC president, allegedly stopped payment after agreeing to buy the tickets.

The court ruled out the first cause of action in the suit on the ground that under the statute of frauds, theatre tickets cannot be classed as "goods," and that no agreement of sale existed. The check itself was insufficient memorandum of agreement, it was decided.

On the second course of action, involving the negotiable instrument law, the court refused a defense motion to dismiss, so the plaintiffs now have the right to serve a complaint on the defendant and proceed with the suit.

Plaintiffs are Julie Styne, Harry Rigby and Alexander H. Cohen, producers of the show.

'FOURPOSTER' MAY GET PRE-B'WAY COAST TRY

"Fourposter," Jan de Hartog comedy-drama in which Jessica Tandy and Hume Cronyn are playing a strawhat tour, may try out on the Coast before doing the show on Broadway this fall. Several New York management are dickering for the production, but Miss Tandy (Mrs. Cronyn) has a film offer from Metro, so Cronyn is considering a concurrent engagement there for the legiter.

After several weeks of effort, Cronyn finally located de Hartog in Paris last week. The author, recovering from a broken foot, is reportedly trying to get a visa to come to the U. S. Until he arrives and script changes are at least agreed upon in outline, Cronyn is delaying making a deal for the Broadway production or getting someone to restage the show.

Meantime, deals are in the works for extending the barn tour two weeks beyond Labor Day. The show is tentatively set for the week of Sept. 10 at the Bucks County Playhouse, New Hope, Pa., and is being sought by Milton Stiefel for the week of Sept. 3 at the Ivoryton (Conn.) Playhouse.

After a break-in week at the Westhampton (L. I.) Playhouse,

the two-character play had click engagements at Hinsdale, Ill.; London, Ont.; Niagara Falls, Ont.; Oliny, Md., and last week at Madison, O. It is current at the Falmouth Playhouse, Coonamessett, Mass., and next week goes to the Lakewood Theatre, Skowhegan, Me.

Managements seeking to present the show on Broadway include Paul Gregory, Richard Skinner and Robert Whitehead. The Stanley Kramer film version, to star Rex Harrison and Lili Palmer, is scheduled for production this fall.

Setting It Up

William Zinsser, drama editor of the N. Y. Herald Tribune, returned last week from a month's trip to India, Ceylon and Siam, including four days in Bangkok.

The latter city being the scene of the Rodgers-Hammerstein musical, "The King and I" (adapted from the novel, "Anna and the King of Siam"), Zinsser sent a postcard to co-producer Richard Rodgers suggesting, "This would be a great place to do a second company. The sets are already here."

'Moon' Earns 7½G As 3d Co. Preps

"Moon Is Blue," a third company of which is being readied by Richard Aldrich, Richard Myers, Julius Fleischmann and Otto Preminger, is already earning a weekly profit of over \$7,500 from its two current productions, according to the most recent statements to the backers. The original edition, at the Henry Miller, N. Y., netted \$3,225.31 on a gross of \$17,847 for the week ending July 21. The second troupe, at the Harris, Chicago, had a \$4,356.30 profit on a gross of \$20,110.63 for the week ending Aug. 4.

The original, capitalized at \$75,000, had a production cost of \$44,380.13 (including pre-opening expense in New York), plus \$3,734.89 tryout loss. It repaid the investment and earned a profit of \$20,451 (including \$2,000 union bonds, \$500 for the British rights and \$10,000 reserve) as of July 21.

The second company, separately financed at \$60,000, cost \$25,891.44 to produce. It repaid the investment and earned \$33,067.49 profit (including \$2,050 in bonds and \$10,000 reserve) as of Aug. 4. The author, F. Hugh Herbert, gets a straight 10% royalty and Preminger gets 3% as director from each troupe. The cast payroll for the Broadway production is \$4,226 (including 10% of the gross) on a gross of \$17,847, while that of the

(Continued on page 66)

Cross-Suits by H. D. Hover, Harry Engel Regarding H'wood Ivar Operation

Hollywood, Aug. 21.

Disputes over operation of Hartog's Ivar Theatre, Hollywood smallseater, cued crossfire legal action between H. D. Hover, currently producing there, and Harry Engel, whom Hover had retained as general manager.

Disagreement over advertising policies and theatre operation originally touched off the battle, and Engel departed. He instituted a suit against Hover for \$4,800 covering salary still due under a contract.

Hover countered with a cross-claim of \$46,000, based on a loss of \$2,000 per week for a 23-week period, contending misrepresentation in the original deal. Producer, who also operates Ciro's and the Catalina Casino, claimed he had been told that the house had 376 seats when, in fact, it has only 372. He also alleged that the house was represented as being air-conditioned. Owner Yeigle Harout promptly replied that the plant was equipped with an \$8,500 air-conditioning unit.

Hover's suit contends he has a 26-week lease and discovered the discrepancies after he had been operating for three weeks. He currently has "For Love or Money" in its third session at the house, and has presented "Detective Story" and "Peg O' My Heart." Operation, over a 10-week period, has incurred an estimated loss of \$15,000.

N.Y. Newspapermen's Play Optioned by Russo, Ellis

"What This Town Needs," by Ben Gross and Charles Zerner, has been optioned by James Russo and Michael Ellis for fall production. The script had been under option previously to other managements.

Gross is radio-TV editor of the N. Y. Daily News and Zerner is a staff member of the N. Y. Times. Russo and Ellis have produced several Broadway shows, including the recent "Courtin' Time."

Suit Vs. N. Y. Dailies on Ad Rate Discrimination Held Long Overdue

Hayward Puts Off

'Roberts' Pic Sale

"Come back next year." That was the answer given by producer Leland Hayward last week to a query from John Byram, Paramount's play editor, regarding purchase of screen rights for "Mr. Roberts," produced by Hayward.

Hayward said there was still so much money to be made in roadshowing the former Broadway legit hit that he was far from ready to part with screen rights. Pic in release would reduce potential take of the live version.

Hayward estimated that it would be at least a year from now, and possibly two, before a film sale would be considered. Play was a long-run smash on Broadway, with Henry Fonda starred.

Olivia Switches To 'Candida' for Road

Olivia de Havilland, who concludes a strawhat tour in "Candida" this week, will go on the road this fall in that play instead of "Romeo and Juliet," as previously planned. Thomas Hammond, who will present the star on tour, figures on capitalizing on her record-breaking business and generally enthusiastic notices on her barn appearances in the Shaw comedy-drama.

The tour will open, as previously planned, Oct. 8 at the American, St. Louis; go to the Coast and back through the northwest and midwest, with a possible extended stay in Chicago and a limited engagement in New York next spring. Hammond expects to finance the undertaking at \$38,000, including union bonds and a reserve fund. He hopes to have Norris Houghton, who staged the play for the strawhat tour, repeat the assignment for the road. No decision has been reached about casting.

Although "Candida" has been substituted for this season's tour, Hammond and Miss de Havilland still plan on her doing "Romeo and Juliet" on the road next year. She appeared on Broadway in the Shakespeare tragedy last season.

JUDY HALVES TERMS FOR FINAL STRAWHAT

Ivoryton, Conn., Aug. 21. Judy Holliday, who played four smash weeks earlier this summer in "Dream Girl," is making a final strawhat appearance of the season next week at Milton Stiefel's Ivoryton Playhouse. In contrast to her previous terms of \$5,000 guarantee plus 50% of the profits, the comedienne is understood getting a mere \$2,500 plus 25% of the net for this stand.

Stiefel is considering extending his season an extra frame with the presentation of "Fourposter," with Jessica Tandy and Hume Cronyn the week of Sept. 3. He is negotiating with Cronyn, who reportedly has that week open, but an agreement hasn't been reached.

Eve Arden in "Here Today" is current at the Playhouse.

Henry Duffy Sees TV As Boon to Legit Theatre

Minneapolis, Aug. 21. Henry Duffy, veteran Coast legitimate producer, here in advance of his forthcoming "Springtime for Henry," predicts that TV will prove the greatest thing that ever happened for everyone connected with the legitimate theatre. Just as it well may prove the worst for film exhibitors.

Pointing out that the legitimate stage industry, unlike the films, has relatively few theatres to keep lighted, and no necessity of turning out volume production to provide attractions by the wholesale for such showhouses, Duffy foresees a "tremendous comeback" for legit and all associated with it after they've been trampled almost into obscurity by the films "now facing a similar threat."

Anti-trust suit against several New York dailies, filed in N. Y. Federal Court last week by the Shuberts, is being watched with interest and approval in Broadway managerial circles. Producers, independent theatre owners and legit general managers, most of whom have long griped about amusement ad rates, express the private opinion that some legal action of the kind was overdue.

Particularly since ad rates in New York have been jacked up several times in recent years, legit managements claim that the budget for that item, running well over \$1,000 a week on most shows, has become too costly. They figure that if the dailies were forced to sell space to theatre owners on the same basis as show producers there might be substantial reductions from volume lineage. The idea is that such savings would be shared by the various shows playing Shubert theatres.

Although most managements approve of the Shuberts' action making a court test of the newspaper policy, however, they apparently have been reluctant to take such a step themselves, even through the League of N. Y. Theatres. A proposal that the League bring such a suit was reportedly made some time ago by the Shuberts, but was voted down by the producer majority of the board.

The suit, charging conspiracy and combination by five New York dailies and two publishing compa-

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'Kate' Profits \$1,014,000 To Date With 18G Melon Paid; 45G in Reserve

Backers of "Kiss Me, Kate," which closed recently at the Shubert, N. Y., received a dividend of \$18,000 last week, bringing the profits on the Cole Porter-Sam and Bella Spewack musical to \$1,014,000 thus far. In addition, there are assets of \$15,251.96 in bonds covering the company that will go out soon on another season's tour, plus \$25,000 sinking fund, \$4,300 reserve for unincorporated business tax and \$547.65 cash. The Saint Subber-Lemuel Ayers production was financed at \$180,000.

According to the accountant's statement accompanying last week's dividend checks, the show had an operating loss of \$29,168.82 for June and July, including deficits totalling \$26,730.65 for the final four weeks on Broadway and profits of \$1,490.53 for the touring edition during June. The minimum theatre's share for the final four weeks in New York was \$7,500 a week, and the cast payroll ranged from \$4,820 to \$5,695.

JAMIE' SHUTTERING FOR REPAIRS; NO COIN NEED

Hollywood, Aug. 21. "Three Wishes for Jamie" shutters Saturday (25) after current (fourth) frame at the Curran, San Francisco. Management announces that the show will reopen eight weeks hence, probably in Philadelphia or Boston. In the interim, the musical will undergo extensive alterations. Closing will allow revisions and recasting without pressure of daily performances. Tryout will have included four weeks in Los Angeles and four in Frisco.

Production, originally financed at \$175,000, will need no refinancing, according to producers Albert and Arthur Lewis. "Jamie" has undergone some changes since opening in Frisco, with Robert Lewis taking over directorial chores. John Raitt, Marion Bell and Cecil Kelliaway are starred.

Award to Clare Luce

New Castle, N. H., Aug. 21. Clare Boothe Luce, ex-Connecticut Congresswoman and playwright, will be presented the Cardinal Newman Award for outstanding achievement in Catholic church and government affairs at the annual meeting of the Newman Federation at Wentworth-by-the-Sea here, Sept. 8.

The federation is composed of 520 clubs for Catholic college students.

New East-Midwst Legit Wheel In View With Hartford as Hub

Hartford, Aug. 21.

Hartford, Pittsburgh, Columbus, Detroit and several other cities will constitute a legit wheel being set up for the presentation of plays this fall. Negotiations are currently under way for the use of the Hartford downtown 1,600-seat house, Center Theatre, for a five-week period, starting in October. The house has been picketed the past year by stagehands for its non-use of IATSE employees. It has been serving as a second run film house for several years. At various times it was a burlesque house, vaudeville and church.

Philip Langner, of the Westport County Playhouse, is heading the Hartford operation. He is the son of Lawrence Langner, co-director of the Theatre Guild. Understanding is that feature attractions would be booked at the Center through the Guild as well as other booking firms. Several Broadway and Hollywood names are reportedly committed to appear in the Hartford season. Plays would be presented weekly with some weeks' attractions serving as pre-Broadway tryouts.

Move is also seen as aimed to replace the Bushnell Auditorium here, a 3,277-seater much too big for most legit's.

Greek Theatre Backers On Coast Face \$250,000 Loss on Summer Season

Los Angeles, Aug. 21.

Backers of Greek Theatre Productions, which this year branched out to San Francisco from Los Angeles, are facing a loss of \$250,000 for the summer season—one of the biggest operating losses in Coast history. Season started off in the red with "Girl Crazy," starring Mickey Rooney, and has never hit a profitable stride. Shows this year open for two weeks in the War Memorial Opera House in San Francisco and then play two weeks in the open-air Greek Theatre in Hollywood.

Gene Mann, who had been operating the Greek Theatre as a member of the corporation, is producer only this year. His interest in the organization was bought out by outsiders, including non-show biz people. One of the reasons for the downbeat is believed to be the indecision of the new management before the season started, which delayed selection of shows until so late that second choices had to be made.

GUILD NIXES SARTRE'S 'DEVIL'; TOO HOT FOR U.S.

Tentative plans for a Broadway production of Jean-Paul Sartre's "The Devil and God" ("Le Diable et Le Bon Dieu") are being considered by the Theatre Guild and Robert Breen. An audition of the marathon drama, the controversial hit of the Paris stage this summer, was held last week, with actress Joanna Roos astonishing those present by giving a "reading" at sight from the original French.

If the script could be cut and the complicated production simplified sufficiently for Broadway economic requirements, the plays content might be acceptable according to Frieda Fishbein, Sartre's agent.

The Guild has approached Breen, who recently resigned as executive-secretary of the American National Theatre & Academy, with a proposition for a co-production setup for the show.

Robin Hood to Wind

Arden, Del., Aug. 21. The Robin Hood Theatre, offering "Walrus and the Carpenter" next week as the finale of its first season under the management of Windsor Lewis, is already planning to increase the seating capacity and expand the backstage setup for next season. Top grosser for the summer has been "Two Blind Mice," with "Guest in the House" as runner-up.

Current week's bill is "Goodbye, My Fancy."

'Love' to Start Off Binge Of Preems in New Haven

New Haven, Aug. 21.

For the new legit season which starts here Aug. 27, the Shubert takes off on a binge of premieres. Curtainraiser is breakin of Ginger Rogers in "Love and Let Love" (27-1), which marks the star's return to the stage after a double decade hiatus.

Sept. 6-8 brings the preem of the Lindsay and Crouse opus, "Remains To Be Seen." Uta Hagen tees off here with "Saint Joan" for Sept. 13-15 and "Kiss Me, Kate" starts its road tour at the local house for a week's stand (17-22). Following weeks gets another preem in the shape of "Philomena Complex," starring Ann Sothern.

Laurens' 'Cuckoo' Will Be Done by Whitehead; Prep Second Tour for 'Wedding'

"Time of the Cuckoo," new drama by Arthur Laurens which Walter Fried has been reportedly plannin to produce, will be done by Robert Whitehead. The author's last play, "Bird Cage," was presented by Fried. No date has been set for the start of production, as the actress set for the starring role is currently not available. The nine-character, single-set show will probably be budgeted at \$75,000.

Whitehead's production of "Member of the Wedding," which went into rehearsal Monday (20) under the direction of Harold Clurman, will start its new season's tour Sept. 3 with a two-week stand at the Cass. Detroit, then go to the Erlanger, Chicago, on a booking of seven weeks, subject to extension. Ethel Waters will again star, with Betty Lou Holland playing the part of Frankie originated by Julie Harris. The moppet role will be enacted by Bobby Mariotti, who was understudy during the Broadway run of the Carson McCullers play, but Brandon de Wilde, who played it first, will resume it for the Chicago engagement.

Robeson Attacks D. of J. Charge in Passport Plea

Washington, Aug. 21.

Paul Robeson last week appealed to the U. S. Court of Appeals from the Federal District Court order of last April upholding the State Dept.'s refusal of a passport for him. Dept. withheld the passport because the singer-actor, who wanted to attend peace rallies behind the Iron Curtain, was associated with several organizations branded subversive by the Dept. of Justice.

In his petition Robeson named three of the organizations and challenged their being classed as subversive. He said the Joint Anti-Fascist Refugee Committee was merely "charitable," that the National Council of Soviet-American Friendship was "educational and cultural," and that the International Workers Order was a "fraternal benefit society."

'Prostie' Set at Cape May Despite Civic Frowns

Cape May, N. J., Aug. 21.

Despite an unofficial nix from local authorities earlier this summer, the Cape Theatre here is going ahead with a production of "Respectful Prostitute" next week. When the municipal frown on the Jean-Paul Sartre play became known some time ago there were squawks from playgoers over the civic attitude, so producer-director Boris Sagal decided to go ahead. So far, there's been no attempt to stop him.

The strawhatter, which had a guest-star policy off and on under various managements in previous years, has been playing to generally meagre attendance this summer with a no-name setup. Last week's bill offered Del Hughes and Norma Stewart in "Death of a Salesman." The current show is "Come Back, Little Sheba."

Guild Promises Columbus Four Shows This Time

Columbus, Aug. 21.

Robert F. Boda, manager of the Hartman, city's only legit house, has announced four plays on the schedule for Theatre Guild subscription members. Last season the Guild announced five plays for Columbus, but only delivered two.

The Guild has promised for the Hartman Winter schedule "Member of the Wedding," "Darkness at Noon," "The Rose Tattoo" and "The Autumn Garden."

Whitehead Huddling With ANTA Bd. on Whether To Take Play Series Position

Robert Whitehead, recently elected managing director of the ANTA Play Series for the coming season, has not accepted the assignment, but is discussing it with the American National Theatre & Academy board of directors. A decision on the matter is due shortly, as active preparation for the series at the ANTA Playhouse, N. Y., should have already started.

Whitehead's own producing activities for this season would presumably not prevent him from taking on the ANTA stint, as he could delegate nearly all the routine to his office staff, including Virginia Bolen (Mrs. Whitehead), business manager Oscar Olson, casting director Terry Fay and pressagent Barry Hyams.

Since returning last week from an extended European trip, Whitehead has held several confabs with ANTA heads. He reportedly has explained that he believes that an ANTA Play Series should have clearly defined objectives, that it should start on a modest basis, with the idea of developing naturally, as the Old Vic has done in England, with two regular companies and the Young Vic, Bristol Old Vic and other branches that have grown from the original.

The producer is said to have told board members, "The ANTA Play Series should be an American heritage, not just for this season or next, but lasting 100 years."

GRECO SPANISH BALLET IN 4-WK. FALL N.Y. STAY

Jose Greco and his Spanish Ballet will open a four-week stay at the Shubert, N. Y., Oct. 1, in the troupe's first visit to America. Group of 10 will then play Philadelphia and Boston, a further tour depending on audience response. Troupe, organized about two years ago, has been very successful in Europe. It will be the first of this season's important dance importations—Sadler's Wells Theatre Ballet and Shan-Kar Co. being among the others—and the first foreign outfit to show here since Ballets de Paris and Sadler's Wells Ballet Co.

Greco—a Brooklyn-born Italian—has established quite a rep as a Spanish-style dancer. He was in the late Argentinian's company here, and following her death, teamed up with her sister, Pilar Lopez, for three years abroad, before forming his own company. Troupe will be presented here by Lee and J. J. Shubert.

Three Tryouts to Wind Up Bucks Playhouse Season

New Hope, Pa., Aug. 21.

For the final three weeks of his season at the Bucks County Playhouse here, Theron Bamberger will present touring packages of new play tryouts. He had scheduled a fourth, but after seeing the show at another spot last week, scratched it in favor of his own revival of a former Broadway hit.

This week's bill at the converted mill on the Delaware River bank is "Second Threshold," with John Loder. Replacing the Eddie Dowling starred, "Border Be Damned," next week, Loder is being held over for a last-minute booking of the old Rachel Crothers comedy, "When Ladies Meet." For the week of Sept. 3, Kay Francis will star in "Mirror, Mirror." The week of Sept. 10 brings Jessica Tandy and Hume Cronyn in "Four-poster," and the season winds up the week of Sept. 17 with Leo G. Carroll in the London hit, "Home at Seven."

That will bring Bamberger's season to 15 weeks, one of the longest of the strawhat circuit.

Inside Stuff—Legit

"It takes an international bankroll to get on Broadway; the production costs are fantastic and absurd," said Burgess Meredith in an interview over WPTR, Albany, last week. Meredith, currently touring strawhats in "The Silver Whistle," came down from Saratoga and discussed the single-set play he's written with St. Clair McKelway, of the New Yorker. He said it will cost \$70,000 to bring the show in. The star emphasized that he likes Broadway and his appearances there, but believes the strawhats, because they are in the grassroots where production charges are reasonable and audience enthusiasm enormous, are vital to the legitimate stage. "I never have such fun as in the strawhats," Meredith commented. "They're spreading out; getting away from the over-location of Broadway." Meredith added that "television will help the theatre and hurt the films, naturally. In television the problem of censorship is enormous. It is subject to every pressure group in the world, much more even than films." Meredith was interviewed by Howard Maschmeier.

In a rare sight for Chicago, legit theatre is using film media to attract customers. Palace Theatre, which converts to a legit house after several decades as a vaude and pic spot, is using a trailer with Carol Channing, star of the musical, "Gentlemen Prefer Blondes," giving out with a pitch for the show, which opens there Sept. 20. Town has also taken on a moral aspect, with the dailies refusing the ads which ran in the N. Y. Times and Herald Tribune, claiming the art work is "suggestive." Tribune, which has been running full-drop shots of Dagmar in its family roto section, was "offended."

Legit Bits

Max Allentuck, for the past several seasons general manager for producer Kermit Bloomgard, will probably be company manager of Cheryl Crawford's production of "Rose Tattoo" on tour. His wife, Maureen Stapleton, is featured femme lead in the Tennessee Williams play . . . Novelist-playwright Carson McCullers, author of "Member of the Wedding," etc., is visiting novelist Edith Sitwell in England . . . Alice Venekay, a member of the American National Theatre & Academy staff and of the Hunter College faculty, returned Monday (20) from England, where she spent the summer on a fellowship . . . George Abbott will stage and supply one-third of the \$75,000 bankroll for "Pay-Off." Arthur Carter melodrama being produced by Paul Vroom and Irving Cooper . . . Martyn Green, who resigned recently as leading tenor-comedian of the D'Oly Carte Opera, is reportedly coming to New York to discuss several offers . . . Michael Gordon will stage Clifford Hayman's production of "Minute Hand," by Judith Kandel.

David Niven will make his legit debut as male lead, opposite Gloria Swanson, in "Nina." The third and remaining part in the play hasn't been cast . . . James Mitchell, who was in "Brigadoon," will be the leading male dancer in the Alan Jay Lerner-Frederick Loewe new musical, "Paint Your Wagon". . . Producer Gilbert Miller and adapter Anita Loos have apparently selected the actress in London or Paris to play the title part in "Gigi," but haven't revealed who it is . . . Agnes de Mille, who's staging the dances and musical ensembles of "Paint Your Wagon," will get program billing above Daniel Mann, overall director of the Cheryl Crawford production . . . The weekly guarantee of "Rose Tattoo" at the Martin Beck, N. Y., has been reduced from \$4,400 to \$3,500 a week . . . After a two-month motor tour of Europe, press-agent Sol Jacobson sailed Thursday (16) from England and is due Friday (24) in New York. Martin Schwartz joins him in the fall.

The Theatre Guild has proposed Maurice Evans to star in a revival of Shaw's "Philanderer" . . . The Guild's touring subscription lineup for the season includes so far Olivia de Havilland in "Romeo and Juliet," Fredric March and Florence Eldridge in "Autumn Garden," Ethel Waters in "Member of the Wedding," Edward G. Robinson in "Darkness at Noon," "Country Girl" and for their road tryouts, Uta Hagen in "Saint Joan" and Jim Barton in "Paint Your Wagon." Possibilities are the Lewis & Young touring edition of "Cocktail Party" and the out-of-town tuneup of Melvyn Douglas and Signe Hasso in "Glad Tidings" . . . The Guild's Broadway schedule, besides "Joan" and "Wagon," tentatively includes "Holily and Ivy," "Little Screwball," "Point of Departure," "Nina," "Foreign Language," "Love of Four Colonels," "Man Who Made the Mountain Shake," "Kin Hubbard" and "Case of Scotch" . . . Wilbur Evans will have the Emil de Bucque role, opposite Mary Martin, in the London production of "South Pacific."

The stage manager of Judy Holliday's barn touring package of "Dream Girl" was Joseph Dooley, not Walter Dooley, as erratum . . . Richard Krakeur, already planning to produce "Twilight Park," "Philemon Complex" and "Casey Jones," has optioned "My Harvard Accent," comedy-drama by Leo Lieberman, for January presentation on Broadway . . . The Lawrence Langner (Armina Marshall) vaca-

tioned last week at Coonamessett (Mass.) Inn, on the premises of which Richard Aldrich's Falmouth Playhouse is located . . . Hillard Elkins, of the William Morris legit-television department, is vacationing in Canada this week and next . . . Robert Wright and Holly Harris, who played the leads in "Kiss Me, Kate" for the last few weeks of the Broadway run, will have the same assignments on tour this season . . . Complete cast of "Kin Hubbard," which Tom Ewell and Philip Langner will try out the week of Sept. 3 at Westport, Conn., will comprise Josephine Hull, Ewell, June Lockhart and John Alexander, all starred, and Ed Jerome, Queenie Smith, Fred Irving Lewis, Katherine Raft and William Le Massina.

Will Morrisey is prepping his "Horse Opera" for presentation in Hollywood. Oldtime meller with olio originally was written as a musical, "Texarkana," by Bud Pollard, who directed the initial showings at Santa Barbara. Morrisey plans to offer it on a theatre-restaurant deal . . . "Tin Pan Alec," new musical, has been slated for a Sept. 28 tryout at the Call Board Theatre in Hollywood. Story, music and lyrics are by Dian Mans and Johnny Clark. Frances Locker directs for producer Douglass Cooper . . . "Jotham Valley," Moral Re-Armament musical, is current at the Carthay Circle, Los Angeles, first time in 15 years the filmhouse has had a stage offering. Claire DuBrey, star of silent screen days, has been set for a featured role in "On Borrowed Time," which the Actors Co. will present at the La Jolla (Cal.) Playhouse, beginning Aug. 28.

Al Greenstone made a deal to stage the program for "My L. A." Coast revue, and will bring out a special edition before the show opens for promotional campaign among organizations planning conventions in Los Angeles . . . Ginger Rogers and Tom Helmore wound up rehearsals of "Love and Let Love" on the Coast and returned east Monday (20).

Playwright Reginald Denham from London last week on the Mauretania . . . Campbell B. Casad, onetime publicist with the Theatre Guild and Margaret Webster, recovering from a heart attack in the Jewish Memorial Hospital, N. Y. . . G. E. (Ted) Treadgold, biz manager of the Dallas Civic Playhouse, has resigned. The Playhouse was organized last December and recently closed its sixth successful production.

D.C. Gayety to Open With 'Love'; National Is Mum

Washington, Aug. 21.

Gayety Theatre unshutters for the D. C. legit season Sept. 17 with Ginger Rogers in a week of pre-Broadway tryout of "Love and Let Love."

Tentatively penciled in to follow is "Country Girl," which would be the opener of the Theatre Guild subscription season. Guild is promising seven plays for its D. C. subscribers, including one musical, and there is a possibility that a couple of "bonus" plays may be added to the list. This would guarantee the Gayety from 14 to 18 weeks of booking from the Guild alone.

While there have been numerous rumors over the summer that the National Theatre will reopen for legit this year, there is nothing locally which indicates any break in the long deadlock between Marcus Heiman and Actors Equity.

'Guys' Up Again to \$53,800 in L.A.; 'Bittersweet' \$32,000, 'Money' \$3,500

Los Angeles, Aug. 21.

"Guys and Dolls" edged up another notch last week, hitting nearly \$53,800 for its third session at the 2,670-seat Philharmonic Auditorium. Current week is the last on the reduced season subscription and the tally should then soar. Musical probably will remain a total of nine and a half weeks, winding only in time to fulfill its commitment for a 16-day stand in Dallas starting Oct. 6.

"For Love or Money" held to around \$3,500 in its second week at the small-seater Ivar and holds through the current frame. A similar gross for this week would put it in the black, the production cost having been amortized during the initial two stanzas.

Last week's only newcomer, "Bittersweet," with Anne Jeffreys starred, opened mildly at the Greek Theatre with only about \$32,000 in the till. It winds this week at the 4,400-seat ozoner.

Pitt in Poorest Civic Opera Season Since '46

Pittsburgh, Aug. 21.

Civic Light Opera Assn. wound up this year with its poorest season since the al fresco project began at Pitt Stadium in 1946. Total attendance was just short of 200,000 and nearly one quarter of that figure came out for the last of the nine productions, "Show Boat," which drew around 47,000. Previous low was 229,000 in 1948, but the four other summers were considerably above that, going as high as 330,000.

Venture, of course, took it on the chin financially, too, with only "Show Boat" and "Rose Marie," with Patrice Munsel, showing a profit. "Where's Charley?", with Gil Lamb, came close, but a washout of one performance prevented it from going over the top. Exact loss hasn't been computed yet, but will probably come pretty close to \$55,000 or even more.

Continuation of the association in 1952 is still problematical, since there are some members of the board who feel that the thing isn't going anywhere or building up to anything in its present quarters, and should suspend until their own amphitheatre is built. Money is already on hand for that purpose, but construction can't get underway on the planned 9,000-seat, removable roof site until government restrictions are lifted.

Prostie' 'Boor' Poor 3G In Arlington, Va., Try

Washington, Aug. 21.

Shirlington Theatre, ex-film house in suburban Arlington, Va., took in \$3,000 in its first week as a legit, with Norma Hunter in "The Respectful Prostitute," and Chekhov's "The Boor," with Mary Leader.

Attendance suffered from shift from Atlas Theatre in Washington because of last-minute ban by fire department and pans by critics. William Robins, producer, plans to continue "Prostitute" a second week and then switch to another play.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"Lace on Her Petticoat" (C)—Herman Shumlin, prod.-dir.

"Love and Let Love" (C)—Anthony Brady Farrell, prod.; Louis Verneuil, dir.; Ginger Rogers, star.

"Member of the Wedding" (D) (road)—Robert Whitehead, prod.; Harold Clurman, dir.; Ethel Waters, star.

"Out West of Eighth" (C)—Courtney Burr, Malcolm Pearson, prods.; Marc Connelly, dir.

"Paint Your Waggon" (MC)—Cheryl Crawford, prod.; Daniel Mann, dir.; James Barton, star.

"Remains to Be Seen" (C)—Leiland Hayward, prod.; Bretnage Windust, dir.

"Saint Joan" (D)—Theatre Guild, prod.; Margaret Webster, dir.; Utta Hagen, star.

"Top Banana" (MC)—Michael Sloane, Paula Stone, prods.; Jack Donahue, dir.; Phil Silvers, star.

HOLLYWOOD

"Beaustone Affair," French Prods. (Wallace R. Parnell, prod.)

Strawhat Tryouts

(Aug. 20-Sept. 2)

"A Case of Scotch" (Margaret Phillips, John Forsythe)—Westport (Conn.) Country Playhouse (27-1). Reviewed in VARIETY, Nov. 20, '40, under title, "Jeannie".

"Alice in Wonderland" — John Drew Theatre, East Hampton, L. I. (21-25). (Reviewed in VARIETY June 27, '51.)

"Be Your Age" — Ellitch's Gardens, Denver (27-1).

"Behind the Badge" — Malden Bridge, (N. Y.) Playhouse* (29-2).

"Behold, Man" — Camden (Me.) Hills Playhouse* (28-2).

"Duet for One"—Rice Playhouse, Martha's Vineyard (21-26).

"Foreign Language" (Edna Best)—Westport (Conn.) Country Playhouse (20-25); John Drew Theatre, East Hampton, L. I. (27-1). (Reviewed in VARIETY this week.)

"Fourposter" (Jessica Tandy, Hume Cronyn) — Falmouth Playhouse, Coonamessett, Mass. (20-25); Lakewood Theatre, Skowhegan, Me. (27-1). (Reviewed in VARIETY July 11, '51.)

"Glad Tidings" — (Melvyn Douglas, Signe Hasso)—North Shore Playhouse, Beverly, Mass. (20-25). (Reviewed in VARIETY, June 13, '51), under title "Sacred and Profane".

"Goodbye to Harlem" — Woodstock (N. Y.) Playhouse (28-2).

"Heaven Come Wednesday" — Keene (N. H.) Summer Theatre (27-1).

"Home at Seven" (Leo G. Carroll)—Berkshire Playhouse, Stockbridge, Mass. (20-25). (London production reviewed in VARIETY, July 18, '51).

"Lady Is a Witch" — Corning, (N. Y.) Summer Theatre (27-1).

"Matte in Blunderland" — No-Name Theatre*, Pike, N. H. (23-25).

"Mirror, Mirror" (Kay Francis)—Olney (Md.) Theatre (21-26); Lakewood Theatre, Barnesville, Pa. (27-1). (Reviewed in VARIETY, July 18, '51).

"Miss Fox and the Wolves" — Lake Shore Playhouse*, Derby, N. Y. (21-26).

"Mr. Thing" — Barter Theatre, Abingdon, Va. (24-25). (Reviewed in VARIETY, Aug. 8, '51.)

"River Boy" — Barn Stages, Nantucket, Mass. (21-27).

"Small Beer in Springtime" — Trevoze (Pa.) Summer Theatre* (22-25).

"So Help Me Jackson" — Lakes Region Playhouse, Guilford, N. H. (20-25).

"Told to the Children" (Miriam Hopkins)—Norwich, (Conn.) Summer Theatre (21-25); New Yorkers Summer Theatre, Somerset, Mass. (27-1). (Reviewed in VARIETY, Aug. 15, '51).

(*Indicates non-Equity).

Tidings' \$13,000, Boston; Mirror' 4½G, Marblehead

Boston, Aug. 21.

"Glad Tidings," the Melvyn Douglas and Signe Hasso vehicle at the Boston Summer Theatre, racked up a solid gross last week, winding with a near \$13,000. "Clutverbuck" is current.

"Mirror, Mirror," with Kay Francis, at Marblehead Playhouse, pulled a mild \$4,500. Scaled at \$1.20 to \$3, house has capacity of 1,000. "Glad Tidings" is current.

Current Road Shows

(Aug. 20-Sept. 2)

"Guys and Dolls," (Allan Jones, Jan Clayton)—Philharmonic Aud., Los Angeles (20-1).

"Love and Let Love" (Ginger Rogers) (tryout)—Shubert, New Haven (27-1).

"Moon Is Blue"—Harris, Chicago (20-1).

"South Pacific" (Janet Blair)—Shubert, Chicago (20-1).

"Three Wishes for Jamie" (John Raitt, Marion Bell, Cecil Kellaway) (tryout)—Curran, San Francisco (20-1). (Reviewed in VARIETY, July 4, '51).

SUBWAY CIRCUIT

"Detective Story"—Jamaica, Jamaica, L. I. (21-26).

"Happy Time"—Flatbush, Brooklyn (21-26); Windsor, Bronx (28-2).

"Oklahoma"—Brighton, Brighton Beach, N. Y. (21-26); Jamaica, Jamaica, L. I. (28-2).

"Season in the Sun"—Windsor, Bronx (21-26); Brighton, Brighton Beach, N. Y. (28-2).

NEGRO CIRCUIT

"Rain"—Howard, Washington, (22-27).

'Pacific' Sheds Matinee Jinx in Chicago SRO

Chicago, Aug. 21.

Chicago, traditionally a weak Wednesday matinee town, is racking up new records with "South Pacific," now in its 41st week, chalking up SRO with 39 out of 40 midweek afternoons. Only one which didn't sell out was the Wednesday before Thanksgiving, which lacked 10 seats of g-o-l-e-a-n. Even in blizzard, sub-zero weather last winter, show sold out.

Musical now has grabbed over \$20,000, according to the management, with sales ranging from \$11,000 to \$13,000, and one day last week hitting \$13,400. Mail orders are averaging between 300 to 400 daily.

Annie' OK \$37,000,

'Jamie' 35G; S.F.

San Francisco, Aug. 21.

"Three Wishes for Jamie" slipped a bit, but still a big \$35,000 for its third frame, ending Saturday (18), at the 1,775-seat Curran, with house scaled to \$4.80. Previous week, \$37,000. Starring John Raitt, Marion Bell and Cecil Kellaway, this musical is the concluding production in the Civic Light Opera series. Show closes Saturday (25) for revisions, instead of going to Broadway.

"Annie Get Your Gun," with Martha Raye and Ray Middleton, opened to rave reviews Monday (13) at the 3,300-seat Opera House. House scaled to \$4.20, chalked up a good \$37,000 for its first week. "Annie" is the final production of Gene Mann's summer season here.

'BITTERSWEET' \$55,000 IN SEVEN AT KAYCEE

Kansas City, Aug. 21.

"Bittersweet," Starlight Theatre production, proved a moderately strong attraction last week. Seven performances closed out Sunday night (19) with just under 45,000 attendance and \$55,000 gross.

Ninth production of the season is "Babes in Toyland," which opened Monday night (20), and is expected to push the attendance top. It has a flock of local youngsters in the cast, and has thereby benefitted from unusual splurge of publicity. Also in its favor is Gil Lamb, in for his only Starlight appearance this year.

Season's closer is "Naughty Marletta" with Rosemarie Brancato, returning to her home town, and ticket sales already are chalking up a record advance. Final production opens Aug. 27.

Mabel' Closes Pitt Arena Season to Fairish \$6,500

Pittsburgh, Aug. 21.

Lillian Gish closed the season at Bill Green's Arena Theatre last week with the new R. C. Sheriff play, "Miss Mabel," to just average business, doing a little short of \$6,500. Peak was reached right after the midway mark with fort-night's engagement of Judy Holliday in "Dream Girl," when she did a sensational \$33,000 on the run, and the final two productions, Ruth Chatterton in "O Mistress Mine" and the Gish offering, couldn't maintain the pace.

For a first year, however, the Sam Handelman project can be set down as a success. Arena Theatre did manage to make some coin and it was a bonanza for the adjoining Bill Green niter. High water mark, of course, was the Holliday date, with Joan Blondell in "Happy Birthday" the runner-up and Jean Parker in "Rain" next. Of the other six attractions, all but one or two at least managed to break even.

Rose Marie' Neat \$16,500 In Arena at Toronto

Toronto, Aug. 21.

"Rose Marie," with Ed. Roecker and Maria d'Attill, grinded a neat \$16,500 last week in the theatre-in-the-round under canvas (1,640 seats at \$3.40 top) at the midtown Dufferin Park. This was the eighth Leighton K. Brill production of the summer season here, with Ben Kamsler directing.

Brian Sullivan, Anne Bollinger, Kaye Connor and James MacColl are current in "Rosalinda." Meanwhile, advance sale on "Show Boat," in for two weeks commencing Aug. 27, is 50% sold on mail orders alone, with b.o. sale yet to open.

Musical Festival, staged by Denis Du-Fort, was in the nature of an experiment and met with much favorable comment. Festival was under the musical direction of Edward Hunt, had as narrator before a library set Bram Nossen. Featured soloists were Victoria Sherry, soprano; Donald Clarke, tenor; Norman Atkins, baritone; Dorothy Staiger, mezzo-soprano, and William Pickett, baritone.

Narration for the Festival was written by Peter Katz, WHAS-TV; choreography was by Dolly Nutter, and scenic designer was Rollo Wayne. Edward Barret, also of WHAS, was choral director and associate conductor.

B'way Inches Up; Merman \$51,300,

'Seventeen' Up to 22G, Tree' \$21,200

'Moon' \$18,100; King, 'S.P.,' 'Guys' SRO

Business improved slightly on Broadway last week. Following the previous stanza's welcome upturn, most shows continued the seasonal improvement, but at a somewhat slower rate.

The total gross for all 12 shows last week was \$363,900, or 76% of capacity. For the corresponding frame last year, the 15 current shows grossed \$324,200, or 72%.

Five representative moderate grossers last week played to 56% of capacity (the same as the week before). The previous week's total gross for all 13 shows was \$371,000, or 75%. There were no openings or closings last week and none is scheduled until after Labor Day, when the new show influx starts.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetic figures refer, respectively, to top price, (* indicates using two-for-one), number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Affairs of State," Music Box (47th wk) (C-\$4.80; 1,012; \$26,874). Nearly \$14,800 (previous week, \$14,000).

"Call Me Madam," Imperial (45th wk) (MC-\$7.20; 1,400; \$51,847). Almost \$51,300 (previous week, \$51,300).

"Gentlemen Prefer Blondes," Ziegfeld (89th wk) (MC-\$6.20; 1,628; \$48,244). Nearly \$24,100 (previous week, \$24,100).

"Guys and Dolls," 46th Street (39th wk) (MC-\$6.60; 1,319; \$43,904). As always, \$44,400.

"King and I," St. James (21st wk) (MD-\$7.20; 1,571; \$51,717). Ditto, about \$51,700.

"Moon Is Blue," Miller (24th wk) (C-\$4.80; 920; \$21,586). Over \$18,100 (previous week, \$17,700).

"Rose Tattoo," Beck (29th wk) (CD-\$4.80; 1,124; \$28,000). Nearly \$14,000 (previous week, \$13,300).

"Seventeen," Broadhurst (9th wk) (MC-\$6; 1,160; \$37,000). Almost \$22,000 (previous week, \$20,500).

"South Pacific," Majestic (122d wk) (MD-\$6; 1,659; \$50,186). About \$50,700 (previous week, \$50,700).

"Stalag 17," 48th Street (15th wk) (CD-\$4.80; 921; \$21,547). Nearly \$11,600 (previous week was overquoted; correct figure was \$11,340).

"Tree Grows in Brooklyn," Alvin (18th wk) (MC-\$7.20; 1,331; \$47,167). Almost \$21,200 (previous week, \$19,600).

"Two on the Aisle," Hellinger (5th wk) (R-\$6; 1,527; \$48,500). About \$40,000 (previous week was overquoted; correct figure was \$40,866.50).

FUTURE SCHEDULE

"Lace on Her Petticoat," Booth, Sept. 4 (rehearsing).

"Out West of Eighth," Barrymore, Sept. 18 (rehearsing).

"Twilight Park," Fulton, Sept. 24.

"Love and Let Love," unspecified theatre, Sept. 25 (rehearsing).

"Remains to Be Seen," Morosco, Oct. 3 (rehearsing).

"Saint Joan," Cort. Oct. 4 (rehearsing).

"Music in the Air," Ziegfeld, Oct. 6.

"Paint Your Wagon," Winter Garden, Oct. 15 (rehearsing).

"Pay-Off," unspecified theatre, week of Oct. 15.

"Buy Me Blue Ribbons," Empire, Oct. 17.

"Philemon Complex," Coronet, Oct. 18.

"Barefoot in Athens," unspecified theatre, week of Oct. 29.

"Top Banana," Shubert, Nov. 1 (rehearsing).

"Gigi," Fulton, Nov. 21.

"Nina," Royale, week of Nov. 22.

"Point of No Return," unspecified theatre, Dec. 12.

"Caesar" - "Antony" (Olivier-Leigh), Ziegfeld, Dec. 19 (current in London).

Duncan's N. Y. Recital

Todd Duncan, last seen on Broadway as lead in "Lost in the Stars," will give his first N. Y. concert recital in seven years when he sings at Town Hall Nov. 18.

Baritone is just back from a three-month concert tour of Central and South America.

Plays Out of Town

The Foreign Language

Westport, Conn., Aug. 21. Lawrence Langer, Armina Marshall and John C. Wilson production of comedy by S. N. Behrman, based on a short story by Somerset Maugham. Directed by Charles Bowden. Setting by Oren Parker. At County Playhouse, Westport, Conn. At 80. \$3.31.

Ann Tower Lucille Pierlot
Peter Hyva Michael Wager
Wilson Bert Bartram
William Tower John Hoyt
Millicent Tower Brenda Forbes
Jane Fowler Martha Tauchert
Maid Howard St. John
Lord Frobisher Gilbert D. Diney
Gilbert D. Diney James Lipton

S. N. Behrman's long-announced adaptation of Somerset Maugham's short story, "Jane," finally has its American premiere here under the cautious auspices of the Theatre Guild. The Behrman work turns out to be an uneven entry, graced with interludes of high humor and saddled with a succession of inconclusive characterizations.

Edna Best, who scored a notable Broadway success last spring in Shaw's "Captain Brassbound's Conversion," weathers a difficult assignment in the central role that has been variously weighed by other top ladies. John Hoyt, Miss Best's costar at Westport is actually John Hoysradt, of the supper clubs.

Into a Mayfair setting, populated by a familiar lineup of swank, sleek, well-trimmed actors, comes a dowdy widow from Liverpool. She is almost dusty but also very prepossessing as she confronts her betters with a lot of homely truths. Her forebearing relatives are wedged with disbelief when she discloses that she is going to marry a very young man. He is an unclinical young architect whose initial intentions Behrman make quite touching.

When they return from a six-month honeymoon in Italy, the old girl is handsomely transformed. She has doffed her muslin for gowns by Sophie Gimbel and a gleaming coiffure replaces her white buns. She becomes a drawing room attraction and flirts successfully with a rich and gusty publisher while twirling a glibly attractive author.

With all her new-found chic, Jane Fowler Dabney has not lost her Liverpool values, and she uses her new role to accomplish some good things. However, most everyone else in the yarn loses face in the sight of her wisdom and wholesomeness. Only the dissolute publisher really comes out well, for Jane finally discards her youthful helpmate and prepares to redeem the older man.

Miss Best meets the problems of Behrman's wonder woman head on, and gives a successful performance. If not a lustrous one, Hoyt is properly trim and tense as the expensive author. Howard St. John, more portly than of yore, is the publisher. And Brenda Forbes, after a career of playing girl guides, librarians, hoydens and spinsters, is all done up in a fine Charles James wardrobe as a wonderful West End snob. The young people, involved in a difficult romance which Jane's compassion alleviates, are all right.

Charles Bowden has staged "The Foreign Language" with competence and respect for the playwright's copy, including much sparkling Behrman dialog. The setting by Oren Parker is of the high order Westport audiences seem to take for granted. Doul.

DETROIT'S SEASON BOW

Detroit, Aug. 21. Detroit's 1951-52 legit season gets under way Sept. 3 when "Member of the Wedding," (Ethel Waters) goes into the Cass. It's in for two weeks.

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Maelstrom

Laguna, Cal., Aug. 14. Laguna Summer Theatre (Kenneth Britton, Fred Clark, Don Jessie, Joseph Paul, Michael Sims) production of melodrama in three acts (six scenes) by Ronald St. Clair. Features: Onslow Stevens, Betty Shope, Paul, Frances Zucco, Victor Kilian. Directed by Byron R. Kelley. Setting by E. Jay Krause. At Laguna (Cal.) Summer Theatre, Aug. 14. \$1; \$2.40 top.

Virginia Armstrong Lynn Reynolds
Alicia Armstrong Betty Shope Paul
Stephen Armstrong Joseph Paul
Ben Armstrong Onslow Stevens
Dr. Crane Stuart Stevens
Kathy Morgan Frances Zucco
Captain Hilton Victor Kilian
Lieutenant Dickson Connie Wells
Mr. Charles Glen Wells

Only the commercials have been omitted from this soap opera, but playwright Ronald St. Clair obviously was figuring on this script on an "open end" basis. The brevity of "Maelstrom"—about 30 minutes under par—apparently was to leave room for blurbs from potential sponsors.

As a play, this is about the most ludicrous presented on the Coast in some time. It's billed as a melodrama, but St. Clair might do better if he rewrote it slightly and attempted to make it a satire on the hash-mash-pash daytime airers. All the elements are there.

Either formula is strictly adhered to in the dull six scenes. Play's opening finds Onslow Stevens, banker, in a Maine fishing town, getting a doctor's verdict that he has three months to live. After that, thanks to his social-climbing, shrewish wife, there are a series of calamities including an embezzlement, a storm at sea and a sudden romance between Stevens and a lighthouse keeper's daughter, who came to the house originally as a potential girl friend of Stevens' son. All that was needed was a saccharine theme song to round out the effect—and St. Clair provided it by writing a recording of "Clair de Lune" into the script.

Dialog and situations obviously cause the cast great embarrassment. Opening performance was further marred by missed cues and forgetfulness. Even such seasoned performers as Stevens and Victor Kilian are awkward and ill at ease, and only two young girls, Lynn Reynolds and Frances Zucco, show any promise at all. Miss Reynolds is the only member of the cast who manages to remain almost consistently convincing.

Byron R. Kelley's direction doesn't help much, but it's doubtful whether he could have salvaged anything out of the script. E. Jay Krause, as usual, contributes an excellent single set. Kap.

Play Abroad

Fires of Midsummer Eve

London, Aug. 14. J. A. Munro and Reginald Dyson production of new translation of German Standard's "Johanniterfeuer" by William Stirling and Anthony Spring Rice. Stars Yvonne Mitchell, Laurence Payne. Directed by Laurence Payne. At Embassy, London. \$1.50 top.

Heinrich Vogeler Reginald Dyson
Christine Vogeler Louise Hampton
Heimchen Yvonne Mitchell
Georg von Hatwig Laurence Payne
Trude Vogeler Adrienne Corri
Hafke Nigel Green
Plotz William Plomer
Cook Carol Tenant
The Wesskallinen Miriam Karlin

This old German play, with a fresh translation, resembles those of the Chekhov era, but lacks the plethora of relations usually assembled in Russian dramas, while retaining much of their tense and involved situations. It comes intact from a recent tryout at the New Lindsey Theatre Club where it attracted favorable attention, but its appeal is likely to be limited to specialized audiences.

The eternal triangle here involves a country household where the young daughter is about to marry her cousin who has been brought up with her since childhood. He finds he really loves her foster sister, and after one brief yielding to temptation on a midsummer's eve, they decide on mutual sacrifice rather than betray the family and home that has sheltered them both since infancy.

The strong passion that suddenly flares up is beautifully conveyed by Yvonne Mitchell and Laurence Payne who handle the emotional scenes with delicacy and conviction. Adrienne Corri looks cute and appealing as the childlike bride while Nigel Green makes an agreeable personality as a rejected suitor. The parents are well contrasted, with the sweet reasonableness of Louise Hampton complementary to the brusque jocularity of Reginald Dyson. Miriam Karlin has a fleeting, but impressive appearance as the witchlike old crone who materializes as the elder girl's real mother. Play owes much of its sincerity to the skilled direction of Laurence Payne. Clem.

Salzburg Marionettes

Set for Fall U. S. Tour

The Salzburg Marionette Theatre will begin its first American concert tour at the Coronet Theatre, N. Y., Oct. 1, for one week. They'll open at Boston's John Hancock Theatre Oct. 8 to start a national tour, ending Dec. 31 back in N. Y. again.

The outfit has been part of the Salzburg Festival since 1936. It specializes in short Mozart operas, ballets and fairy tales through use of king-size marionettes 3½ feet tall, on a portable stage, to music tape-recorded by the Salzburg Mozarteum orchestra and a chorus of picked voices. Special tapes, with all singing and speaking in English, have been prepared for the American tour. Jack Adams' office is presenting in the U. S.

Dailies' Suit

Continued from page 63

nies was filed by eight Shubert-controlled corporations last week in N.Y. Federal Court. The action, claiming discrimination in the sale of advertising space, named as defendants the Daily News, Times, Herald Tribune, Hearst Corp., Journal-American, Hearst Consolidated Publications and Post.

Plaintiffs and the Broadway theatres they own or operate are Trebush Realty Co., Inc. (Winter Garden, Broadway, Century), Select Theatres Corp. (National, Plymouth), Select Operating Corp. (Imperial), Barrymore Theatre Corp. (Ethel Barrymore), Central Theatres Leasing & Construction Co. (Booth, Shubert), Affiliated Theatre Building Co., Inc. (Broadhurst), 138 West 48th Street Theatre Co. Inc. (Cort, St. James) and Magor Corp. (Majestic, Golden, Royale).

Failure to name the World-Telegram & Sun among the defendants of the suit was merely an oversight, it was indicated by Milton R. Weir, attorney for the plaintiffs. He added that the Scripps-Howard sheet will probably be joined in the action later, noting that in any case, it would naturally be bound by any court decision affecting the other dailies. The Mirror was omitted intentionally, since it is covered by the inclusion of Hearst Corp. and Hearst Consolidated Publications.

Longtime Abuse

According to the complaint, the defendants have for 10 years had a continuing combination and conspiracy to refuse to sell advertising space in their papers to the plaintiffs. Instead, it's claimed, they have agreed to sell ads to individual producers of legit shows. Since the rates established by the defendants depend on the number of lines purchased throughout the year by each particular advertiser, with the rate decreasing as the number of lines increase, the practice is discriminatory against the plaintiffs, the suit charges.

The complaint points out that the plaintiffs have a financial interest in individual producers' shows playing Shubert theatres, since they receive a percentage of the gross receipts. Also, the plaintiffs share the cost of the advertising for such shows, it is noted. Newspaper policy is generally to sell amusement advertising only to a producer who owns a majority of a show. Theatre owners are considered in the realty business.

The suit alleges that the defendants' refusal to sell them ad space was intended to deprive the plaintiffs of "availing themselves of the reduced rates which they would have been entitled to by reason of the fact that, as owners and operators of over 15 theatres they would purchase space far in excess of that purchased by individual producers." The result of this combination, it is claimed, "has been to deprive the plaintiffs of an important means of furthering their business activities."

The plaintiffs ask the court to restrain the defendants permanently from continuing the alleged agreement in the sale of ad space and from refusing to sell space to them. They also seek a permanent injunction to prevent the defendants from refusing to sell the plaintiffs space at rates providing "the same financial advantages enjoyed by other advertisers who purchase the same quantity of advertising space." The suit asks for no damages, but seeks reasonable attorney fees.

Incidentally, the Shuberts themselves, with the United Bookings Office, are defendants in a pending anti-trust suit brought two years ago by the Dept. of Justice.

Two Tent Records

Continued from page 63

all previous marks at the Famous Artists Country Playhouse, East Rochester. The film actress, starring in "Candida," grossed \$11,338.28 for the regular eight performances, drawing complete capacity plus extra chairs and the standee limit except for a few empties at the matinee Saturday (18).

Star winds up her tour this week in the Shaw play at the same management's Famous Artists Country Playhouse, Fayetteville, N. Y.

'Alice' \$8,300, Westport

Westport, Conn., Aug. 21. The touring musical edition of "Alice in Wonderland" had a moderate but profitable nine performances last week at the Westport Country Playhouse, with a gross of nearly \$8,000. Business was particularly good at matinees, and an extra performance was added Saturday (18) afternoon to handle the moppet demand.

The Lawrence Langer-John C. Wilson silo is currently offering a tryout of S. N. Behrman's "Foreign Language," with Edna Best as star. The play is tentatively set for Broadway production this fall by the Theatre Guild.

Ann Corio in Tangle

Matunuck, R. I., Aug. 21. Ann Corio, making a distinctly personal appearance last week in "Personal Appearance" at the Theatre-by-the-Sea here, grossed a slow \$3,500. The former stripper reportedly tangled with the management over her uninhibited performance in the Lawrence Riley comedy.

Veronica Lake in "Voice of the Turtle" is current at the Hal Wise-Davidson-Wolin-Harold Schiff barn, with Eve Arden due next week in "Here Today" as the season finale.

Mich. Barn Goes Equity

Augusta, Mich., Aug. 21. The Village Players Barn Theatre, currently in its sixth summer stock season here, became an Equity outfit last week. With producer Jack P. Ragotzy posting a union bond, nine members of the resident company joined Equity. They are Ragotzy himself, Betty Ebert (Mrs. Ragotzy), Joan Creear, Milt Hamerman, Jerry Gardino, Arvid Nelson, Loy G. Norrix, Charlotte Shoaf and Leon B. Stevens. Ragotzy is a member of the Stock Managers Assn. He stages the productions here.

The Village Players originally started as a community type strawhat in a community hall in Richmond, five miles from here. For the last two seasons the group has been professional but non-Equity. The Barn Theatre seats nearly 400, plays Tuesdays through Saturdays, with a top varying from \$1 to \$1.50.

This week's bill is "Tobacco Road." Next week will bring "Come Back, Little Sheba," with "Springtime for Henry" as the season windup. Biggest gross this summer was "Streetcar Named Desire," which held over for a second week.

'Whistle' \$7,200, Saratoga

Saratoga, N. Y., Aug. 21. Burgess Meredith grossed a healthy \$7,200 in "Silver Whistle" last week at John Huntington's Spa Theatre here. Considering that the Robert E. McEnroe play had previously been done in Albany and other nearby communities, and was being offered concurrently at the Berkshire Playhouse, Stockbridge, Mass., business was figured surprisingly lively.

"Pal Joey," with Carol Bruce, is current at the Spa.

Bendix 714 G, Princeton

Princeton, Aug. 21. William Bendix, in "Detective Story," grossed \$7,500 last week at the McCarter Theatre here. Despite good reviews from the local press, attendance was only fair.

A good attendance and a gross of \$9,800 was reported for John Garfield who starred in "Golden Boy" at the strawhat the previous week. Falling off attendance at the end of the week was attributed by the management to the rainy weather.

Joan Bennett and daughter Melinda opened last night (20) in "Susan and God." Producer Herbert Kenwith reported a strong advance sale for the show.

'Giaconda' \$9,000, Olney

Olney, Md., Aug. 21. Basil Rathbone in "Giaconda Smile" racked up a pleasant \$9,000 in its week's run at the Olney

Theatre. Take was somewhat disappointing to the strawhat's producers, who have found Rathbone a box draw in past seasons. However, it left management in the black for the 700-seat house, which has a potential of \$11,500.

Kay Francis in "Mirror, Mirror" opened tonight (21) to fair advance, Veronica Lake in "Curtain Rises" is set for next week (22).

Cronyns 5 G, Madison, O.

Cleveland, Aug. 21. Jessica Tandy and Hume Cronyn in "Fourposter" imported by the Rabbit Run Theatre at nearby Madison, O., raked in sell-out attendance figure of about 2,000 at a straight \$2.50 admission, for an estimated gross of \$5,000. With nearly all ducats sold out for the schedule, before the opening, a Saturday (18) matinee was added, and also went clean.

Remarkable fact about the engagement, according to producers Will Klump and Maynard Samson, is that majority of customers made an 82-mile round trip from Cleveland to lamp the Cronyns' unique play at the 320-seat strawhat. It was the first professional company ever to play the spot.

"Desert Song" closed a two-week strawhat run in Cleveland's Cain Park Saturday (18). Outdoor theatre's eight-week season ended with a deficit estimated at between \$10,000 and \$15,000.

'Annie' \$14,500, Skokie, Ill.

Chicago, Aug. 21. "Annie Get Your Gun" last week at the North Shore Music Theatre, Skokie, Ill., grossed \$14,500. Show was almost sellout every night except Friday, when All-Star football game hit the take.

"Two Hearts in Three-Quarter Time" opens tonight (Tues.), with Tim Herbert and Don Saxon. Closing show next week is "Chocolate Soldier."

'Children' 8G, Salt Creek

Chicago, Aug. 21. Salt Creek theatre, Hinsdale, Ill., last week did a minor nosedive with Miriam Hopkins, John Newland, and Bramwell Fletcher in new comedy, "Told to the Children." Play was nixed by the critics and got under \$6,000. Authors Bob Stevenson and Alan Campbell flew in for rewrites.

"Rain," with Lawrence Tibbett and Elisabeth Hoffman, opened last night (Mon.) and "Miss Mabel," with Lilian Gish, closes the season.

'Moon' Earns

Continued from page 63

Chicago edition is regularly \$2,400 (with no one on percentage).

Breakdown of the respective production costs of the original and second companies reveals where economies were made on the latter. For instance, scenery for the first cost \$19,333.94, and for the second, \$11,722.90. Included in the former total were \$2,250 for a designer's fee, \$13,168.55 for building and painting and \$1,231.31 for electrical expense. For the second edition the designer's fee was \$1,000, building and painting cost \$7,823.40 and electrical expense was \$189.95. The director's fee was \$3,000 for the original and \$2,500 for the second company. Rehearsal expense for the first troupe was \$7,788.02, including \$1,671.84 cast salaries and \$4,610.98 for stagehands, setting up and rehearsals. For the second edition totaled \$4,422.47, including \$1,402.03 for cast salaries, \$2,019.65 for stagehands, setting up and rehearsals.

Publicity expense for the original was \$4,601.04, including \$2,906.70, and for the second it was only \$1,113.24, including a mere \$131.25 for advertising. Sundry production expense for the original was \$6,658.99 and for the second it came to \$5,299.83.

The third production, also to be separately financed, is being budgeted at \$50,000, with the expectation that still further economies will be possible. Thus far the packers of the first and second productions have not been approached about investing in the third. It's expected that virtually all of them will again participate.

Rochester, N. Y.—"Hallowe'en Bride," by Philip Pruneau, will be tried out Sept. 6-16 by the Arena Theatre, local non-Equity group. The author's "Cellar and the Well" was presented in the ANTA Play Series last season in New York.

Printer's Ink & Greasepaint

By JOE LAURIE, JR.

Show biz and the literati world have always had a tie, as the warming reaction to the recent passing of Ashton Stevens and Kelcey Allen showed.

Printer's ink and greasepaint, of course, haven't always mixed well. The feuds between certain actors and critics of years ago are now things of the past. Today, the critics seldom deal in personalities; instead, they give their attention to the show, and I certainly differ with many who say critics like to pan a show. I'm sure a critic would rather write a good notice than a bad one.

Most of the playwrights and theatrical press agents were fostered in the nursery of the newspaper world. The temptation to make better money has made numerous newsmen into topflight playwrights, producers, managers and press agents; and, in the case of John Barrymore, an ex-cartoonist became a star actor.

Critics William Winter, J. Austin Fynes and Alan Dale represented the drama of their day. Acton Davies and Alan Dale were considered oddities of their period. E. D. Price, as "The Man Behind The Scenes" on the N. Y. Morning Telegraph, was Broadway's first columnist. I can go on for columns mentioning the names of newspapermen who have done scripting. Some are George Ade, Ed Locke (who wrote "The Climax"), Ben Hecht, Charles MacArthur, Jack Lait (who, besides writing plays, wrote many vaudeville acts and also was a top critic), Alexander Woolcott, Ring Lardner, Damon Runyon, Arthur Hopkins (who as a reporter scooped the country on the McKinley assassination), Paul Armstrong, Anita Loos, Bartlett Cormack, Bayard Veiller, Maurice Watkins, Marie Hellinger, Wilson Mizner, Edna Ferber, Bide Dudley, Clare Boothe Luce, George S. Kaufman, Channing Pollock, Renold Wolf, Maxwell Anderson, Marc Connally, Laurence Stallings, Morris Ryskind, Russel Crouse, Ward Morehouse, Don Marquis, J. P. McAvoy, Bozeman Bulger, Jo Swerling, S. Jay Kaufman, Dorothy Parker, Montague Glass, Max Lieb, Allison Smith, Fulton Oursler, Irvin S. Cobb, Adolph Klauber, John Anderson, Gilbert Gabriel, Charles Emerson Cook, Eugene O'Neill, George Jean Nathan, Jimmy Montague, Claude Binyon, Bob Sisk, Joe Bigelow, Jack Conway, Robert Sherwood, Walt Whitman, H. I. Phillips, Richard Lockridge, Augustus E. Thomas, Goodman Ace, Leander Richardson and the Spewacks, just to name a few typestained vets.

The Dramatic Mirror staff was a hotbed and incubator for turning out celebs. George Tyler, Frederick McKay, Porter Emerson Brown, Randolph Hartley and Jules Eckert Goodman were former Mirror men.

Among the press agents who were former newspapermen there was Harry Reichenbach, greatest of all stunt p.a.'s. Also, Walter Kingsley, who covered the Manchurian battlefronts for the London Mail before doing press work for Keith and Ziegfeld. Bronson Howard and Willis Brill were also war correspondents; the former became a great writer and the latter a fine p.a. Charles B. Dillingham left the N. Y. Sun to become advance man for Charles Frohman, and later became one of the most successful musical comedy producers.

Bob Sisk (VARIETY) became p.a. for the Theatre Guild and is now a top film producer in Hollywood. Jesse L. Lasky, the film producer, once worked for the San Francisco Post. Then there were Mark Leuscher, John Pollock, Ann Marble, Lou Cline, Brock Pemberton, Wolfe Kaufman (another VARIETY mugg) and Nellie Revell, who started in the circus and became one of the greatest of the women p.a.'s Ralph Kettner is a playwright and producer-manager besides being a p.a. And Bonfils & Tammen, publishers of the Denver Post, owned the Sells-Floto circus.

Critics Who Wrote Plays

There were a few critics who also wrote plays: Jack Lait, "Help Wanted"; Gene Fowler (yeh, he was a critic once), "The Great McGoo"; Bartlett Cormack, "The Racket"; Bide Dudley, "Oh Henry"; George S. Kaufman (many plays); Channing Pollock, "The Fool"; Renold Wolf, "The Follies"; Ward Morehouse, "Gentlemen of The Press"; Alan Dale and George Jean Nathan contributed one apiece.

Many newspapermen became stage-struck. The cartoonists flocked to vaudeville. Harry Hershfield's gag fits perfectly here. When Harry was once asked if a cartoonist is a newspaperman, he said, "Is a barnacle a ship?" But cartoonists were definitely a part of bigtime vaudeville. There were such headliners as Windsor McKay (who originated animated cartoons), Bud Fisher, Rube Goldberg, Tom McNamara ("Skinny Shanner") who was teamed with Max Marcus, Richard F. Outcault ("Buster Brown"), George McManus, Sidney Smith and Ken Kling. Leo Carrillo and Bert Levey gave up their newspaper work to remain in show biz. Harry Hershfield, although still writing a Sunday column for the N. Y. Mirror, devotes most of his time to after-dinner speaking and radio and TV story-telling. Ham Fisher and Al Capp also keep their voices and faces on radio and TV between takes of "Joe Palooka" and "L'il Abner."

Great humorists like Artemus Ward, Josh Billings, Eli Perkins, James Montgomery Bailey, Bill Nye, Mark Twain, James Whitcomb Riley, made some good side money playing the chautauquas. Mark Hellinger started the stage-door parade of the present columnists playing vaudeville, night clubs, radio and TV.

Others have been Walter Winchell, Ed Sullivan, Nick Kenny, Louis Sobol, Rian James, Heywood Broun. Alec Woolcott took a stab at the legit, so did Brock Pemberton, playing in his show "Harvey." Others who parlayed a byline into theatrical billing on radio and TV are Dorothy Kilgallen, Hy Gardner, Danton Walker, Earl Wilson, Walter Kiernan, Franklin P. Adams, John Kieran, Bob Considine, Mary Margaret McBride, Nellie Revell and Harriet Van Horne. H. B. Kaltenborn left the Brooklyn Eagle for radio. Bugs Baer tried vaude and even appeared in a show. When he broke in his act at the Palace, Cleveland, he wired The Friars, "Found out that the Cherry Sisters have a brother."

We also have cases of actors who turned columnists, like Walter Winchell, who gave up his dancing shoes for a typewriter, and didn't do so bad; Hedda Hopper, the immortal Will Rogers, whose greatest ambition was to be a good newspaperman. Most of the so-called actor-columnists have ghostwriters. We also have disk jockeys who are now writing columns, namely Barry Gray (more a commentator for WMCA, N. Y., than a disk jockey) who does a column for Liberty mag.

London Legit Bits

London, Aug. 14.

E. P. Clift has acquired new Irish play titled "A Priest in the Family," and will star Maire O'Neill. Play opens at Brighton for one week in early September, then one week at Eastbourne to follow, after which it comes to the Westminster Theatre. Lord Alan, partner of the late Charles Lauder, is launching out on his own with "Kreutzer Sonata," based on Tolstoy's novel, by Eugene Ilyn.

Charlotte Frances. Play was put out by the Old Vic Co. in July in May and comes to the West End in the autumn. Glyn Miller is dickering for English and American rights of Guy Bol-

ton's play, titled "Shame the Devil," which is an adaptation of the French hit, "Sincrément," done in Paris last year.

Noel Coward's new play, "Relative Values," goes into rehearsals late September under H. M. Tennant's banner, opening out of town sometime in October for eight weeks, after which it comes to the West End, probably at the Aldwych Theatre. Cast already lined up are Gladys Cooper, Angela Baddeley and Judy Campbell. John Clements has acquired a new play by Kenneth Horne tentatively titled "Wasn't It Odd?" Already engaged are Mary Jerry and Raymond Huntley, with dickering on for Peter Hammond. Clements will direct the play for his own producing company.

Louis J. Hexter, Dallas businessman, was elected prez of the Civic Playhouse. He was director of the group's May production of "Darkness at Noon" and had a role in the production which closed Wednesday (15), "Second Threshold."

William Kapell flew to South America Friday (17) for his third tour and will remain there until Oct. 10. Pianist will give concerts in Brazil, Argentina and Columbia.

Extra 'Norway' Showing Ends Ft. Wayne Season

Fort Wayne, Ind., Aug. 21.

Fort Wayne Light Opera Festival scheduled an extra performance of "Song of Norway" Monday (20), to close the 1951 season in the Outdoor Theatre at Franke Park. Original dates were Aug. 17-19.

Produced and directed by Albert K. Germanson, "Norway" had a chorus of 80 voices, a cast of 27, and a corps de ballet of 17, making it the biggest production of the season. Earlier offerings were "Vagabond King" and "New Moon."

Kenwith Won't Fend With Arden; Just Asks Her To Looksee His Books

Princeton, Aug. 21.

Editor. VARIETY:

As her letter to you demonstrated, Eve Arden is a wonderful comedienne.

While I do not wish to participate in a pseudo-feud (even in the interest of creating a legend), I think Miss Arden's remarks call for a brief answer.

1. "Two-fers" may be "obnoxious" to her but they are useful. Despite Miss Arden's suspicion, these "obnoxious little parasites on the sturdy oak of theatre" were used with equal success during Mae West's triumphal appearance.

2. If Miss Arden has any lingering doubt as to the accuracy of our theatre manager's report on ticket sales, she may send some one to examine our books a second time. These records were open to her representative once (to his complete satisfaction) and they will always be available for her inspection.

Herbert Kenwith.
(Producer, Princeton Summer Theatre).

Off-B'way Show

Billy the Kid (CARNEGIE RECITAL, N. Y.)

The Phenix Theatre has selected what may be termed an "authentic American primitive" of the drama—Walter Woods' 1906 melodrama, "Billy the Kid"—for its opening bill. Unless you can quickly adjust your mental perspective to 1906, its historical interest as a curiosity exceeds its entertainment value. The antique melodrama doesn't pretend to be an accurate biography of the famous outlaw, but goes in for quaint and garrish thrills, such as the sequence entitled "Polly Has Arms of Her Own," wherein its fabulous, daring hero outwits an ambush of villainous hombres by posing as the heroine's French maid.

Billy pursues his nemesis, one Boyd Denver, through four acts of relentless vengeance until that blackest of villains is reduced to a sniveling wreck, forced to seek a temporary truce through the revelation that he is Billy's father. The irony of this so crushes Billy that he renounces his feud, and surrenders his arms to father, who gets his just deserts while trying to shoot Billy in the back. The final curtain finds Billy safe in the heroine's arms.

Elizabeth McCormick's staging properly meets "Billy the Kid" on its own terms and foregoes kidding the play. But the slovenly construction, and interminable and fairly deadly stretches of "comedy relief" defeat any attempts to give it pace. Production's most notable feature is its excellent Billy, Michael Higgins, who lends a great deal of conviction to the proceedings.

Delmar Drops Option

Harry Delmar, who recently completed a production stint at the Iroquois Amphitheatre, Louisville, is relinquishing his option to produce the Eddie Davis-Charles Sherman revue, "Happy As a Lark," on Sept. 1.

He's currently packaging a video version of "Delmar's Revels," which he produced in the late '20s.

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William Kapell flew to South America Friday (17) for his third tour and will remain there until Oct. 10. Pianist will give concerts in Brazil, Argentina and Columbia.

Serebrov in Legiter

Irving Jacobson and Edmund Zayenda, directors of the 2d Ave. Theatre, N. Y., have set Muni Serebrov for the romantic male lead in "Don't Worry," American-Yiddish musical which will costar Leo Fuchs and Jacobson.

The Abe Elstein-William Siegel production will open the 1951-52 season at the 2d Ave. Theatre early in October.

'Faith,' in 2d Year, May Hit Black

Despite 10 Rainouts in Capital

Washington, Aug. 21.

"Faith of Our Fathers," the D. C. Sesqui Pageant, is drawing much more strongly than during its first year, and is liable to wind up in the black when its second season closes on Labor Day.

Despite 10 complete rainouts at the outdoor Carter Barron Memorial Amphitheatre, the pageant has managed to get in 57 performances since its opening June 1, and has had a total paid attendance of 58,198 persons. The take, exclusive of tax, has been \$47,484.80. Tab this year is 75¢ for unreserved seats and \$1.50 for the small reserved section.

Attendance has built steadily this year. During June the turnstiles clicked to 16,000 payees. In July it climbed to 22,000. For the first 18 days of August, it has taken 20,000. Indicating that the month should substantially better July.

Thus far, "Faith" is operating \$851 in the red. In 1950, with a ticket price scaled up to \$2.50, the pageant wound up approximately \$10,000 in the hole.

General Manager Paul Massman cut loose this summer with an intensive advertising and publicity campaign, which has included paid newspaper space and TV and radio spot time. The added business has more than justified the added expense, he feels. Bill has been introduced in Congress to send the Paul Green opus on the road after completion of its D. C. season, however, the bill has not moved and there is little likelihood that "Faith" will take to the road, although there have been requests for it from all parts of the nation.

Guinness (Not Alec)

Is Supplying Beer Hall For Burned-Out Abbey

Dublin, Aug. 14.

Guinness, biggest brewing company in Ireland, has rescued the homeless Abbey Theatre Company, at least temporarily. After fire of July 17, which burned out the Abbey Theatre, the company carried on for four nights in 102-seater Peacock, house in the undamaged portion of Abbey premises. Guinness offered free use of Rupert Guinness Memorial Hall, built by company for employees, until late in September. Hall handles 552 people, or 25 more than the old Abbey, and was promptly accepted by company's managing director, Ernest Blythe. Company moved in Monday, continuing the revival of Sean O'Casey's "The Plough and the Stars."

Future of Abbey is undecided, but the company will continue. Blythe hopes that rebuilding on original site will be started in immediate future, and discussions have taken place with government officials to provide an annual subsidy to theatre. No licenses are being granted for theatre building because of material shortages, but it is hoped that this restriction would be waived in favor of this national theatre.

BFNDIX CUTTING BARN TOUR SHORT FOR DISKS

Worcester, Aug. 21.

William Bendix is cutting short his summer stock tour in "Detective Story" to return to Hollywood to make recordings of his radio show, "Life of Riley."

He cancelled the week of Aug. 27 at the Worcester Playhouse, making his final appearances this week in Fitchburg. Guy Palmerston, who operates both houses, pointed out that Bendix was within his rights in cancelling Worcester, because of a clause in his contract. Palmerston also lost Margaret O'Brien and John Barrymore, Jr., by cancellations earlier this season.

Zazu Pitts replaces Bendix in Worcester, guest-starring in "Post Road."

Nanette Easting

Hollywood, Aug. 21.

Musical comedy star Nanette Fabray, called to Metro for makeup tests, returns east today (21) with her press agent-husband Dave Tebet after 10 days on the Coast. She'll do several color tele programs for RCA.

Broadway

Mike Nidorf, Jo Stafford's manager, planned to the Coast last week. John O'Malley has named David North as executive assistant to his flackery.

Howard Dietz, Metro ad-pub v.p., back in N. Y. after two weeks in Culver City.

The George (RCA-Victor) Marks' 25th anniversary celebrated at their Fire Island house.

Lew Wasserman, MCA prez, and family in from Europe Monday (20) on the Queen Mary.

Joseph M. Schenck, 20th-Fox studio executive, returns to the Coast this week after conferences with N. Y. officials.

Mrs. L. C. Naff, manager of Ryman's, Nashville, and doyenne of American theatre operators, in town seeing the shows.

Louella O. Parsons and Margaret Ettinger occupying Jack Warner's Waldorf apartment during the columnist's N. Y. vacation.

V. P. Dan C. Hickson, who handles some of the film biz for Bankers Trust, N. Y., underwent an operation for ulcers last week.

Jesse L. Lasky back to the Coast following huddles at Metro's N. Y. homeoffice. He was associate producer of "The Great Caruso."

Mrs. Norman Slegel had to follow her husband to England and the Venice Film Festival by two days, delayed by a cold in the ear.

Jacqueline Billingsley, daughter of the Stork Club boniface, engaged to marry Alexander I. Rorke, Jr. Bride-to-be is a radio-TV actress.

RCA's Manie Sacks invested \$15,000 of the company's coin in Cheryl Crawford's upcoming musical, "Paint Your Wagon." That represents 3 1/2%.

Sid Blumenstock, Paramount ad chief, hopped back to N. Y. yesterday (Tues.). He attended the "Place in the Sun" openings in San Francisco and L. A.

Lord Beaverbrook's decision to serialize Talullah Bankhead's forthcoming autobio keynotes the actress' "welcome mat" return to England after 18 years.

Spencer Tracy arrives tomorrow (Thur.) on the America from Paris and will head for the Coast in a few days to start work in "Plymouth Adventure" for Metro.

McDonald Hastings, British writer and radio announcer, and Mrs. Serge Koussevitzky, widow of the late conductor, among those sailing today (Wed.) on the Queen Mary.

Peter Davis, of the Theatre Guild, chairmans the Theatre Division of the 1951 Polio Fund for the Sister Kenny Foundation, with his end of campaign launched this week.

Phil Baker is marking his 40th anniversary in show biz Friday (24) with a party at his home. At various times he worked as Balzac & Baker, Janis & Baker and in 1916 was with the late Ben Bernie.

Robert Weltman, N. Y. Paramount Theatre topper and vice president of United Paramount Theatres, was tossed birthday party last Saturday (18) by Grossinger's, where he is spending a brief vacation.

Julie Harris, British film costumer who designed United Artists' "Hotel Sahara," in from London for a vacation and to attend the picture's world preem at the Astor Theatre, Syracuse, Sept. 12.

Dorle Jarmel, N. Y. Philharmonic and Columbia Artists Mgt. press head, and her husband, Dario Soria, president of Cetra-Soria Records, flew to London last Friday (17) on combined biz-vacation trip.

Peter Lawford arrived from Coast yesterday (Tues.) and will sail today on the Queen Mary for England to appear in "T For Terror," Hayes Goetz production for Metro at the Boreham Woods, Herts, studios.

Clarence Greene and Russell Rouse, writing-directing-producing team, back to the Coast for the opening of their latest, "The Well."

Columbia Pix v.p. Nate Spindgold back from Europe Monday (20) after two-month vacation.

Writer-producer Phillip Dunne in from the Coast yesterday (Tues.) en route to Argentina for his next 20th-Fox assignment, "Way of a Gaucho." Director Jacques Tourneur and actor Roy Calhoun will follow with large studio contingent.

W. C. Handy, Negro composer, will be feted by friends on his 78th birthday, Nov. 16, at the Waldorf-Astoria Hotel. Testimonial dinner will also introduce to the public the purposes of the W. C. Handy Foundation for the Blind.

Freddie Fields, of the Music Corp. of America cafe department, returned last week from a Bermuda vacation with an unusual souvenir. As a result of a motorcycle accident, he brought back a

knee injury which required six stitches.

Robert Rounseville, N. Y. City Opera Co. tenor who plays the lead in the film "Tales of Hoffmann," flew to Italy last week to prep for the top role in world premiere of Igor Stravinsky's opera, "The Rake's Progress," at the Venice Festival Sept. 8.

Entire proceeds of opening night's performance of the film version of "The Medium" at the Sutton Theatre Sept. 5 will be turned over to the American National Theatre & Academy by the picture's producers and Rugoff & Becker, house operators.

Industry participation in the celebration of United Nations Day Oct. 24, marking the sixth anniversary of the signing of the UN charter, was set last week at a meeting of the industry's UN committee with Melvin Fox, executive director of the National Citizens' Committee for UN Day.

Rome

By Helen McGHill Tubbs
French actor Charles Vanel signed for Italian picture.

Isa Miranda signed for leading role in "The Beautiful Maid."

Frank Latimore pacted for Italian film, "The Lady Has Killed Herself."

Jane Smith, American singer, sang the lead role in "Turandot" in Venice.

Theatrical Weintraubs of radio and TV advertising concern vacating here.

The Kenneth McElroy's getting "The River" ready for showing in Venice.

Suzanne de la Mer, French actress, signed to do Italian pic for Giuseppe Amato.

The Roberto Rossellini's motoring back from London, stopping in Paris and the Riviera.

Silvana Mangano ("Bitter Rice") and sister, Patrizia, playing two sister roles in "Anna."

The Leonide Moguy production, "One Hundred Little Mothers," locationing in Viterbo.

Robert Lippert in from Hollywood looking over possibilities of film co-production here.

American singer Norman Lawrence signed for date at Belvedere delle Rose, outdoor supper club.

Julian Duvivier, French director, in Rome for few weeks making arrangements for film to be made in September.

Henry J. Taylor, U. S. radio commentator, traveling through Europe for his General Motors-sponsored show.

Mrs. Burt Lancaster and children arrived to join husband, who is making, "Crimson Pirate," on the Isle of Ischia for Norma Productions.

Claire Mann of American Broadcasting Co. getting material and pictures for her TV program here; she is with husband, Dr. Stephen Nordlicht.

Memphis

By Matty Brescia

Russ Carrile orch at Hotel Peabody Plantation Roof.

Cal Calloway in here for two-day stand at W. C. Handy Theatre.

Bob Johnson, Press-Sentimtar scribe, starts his new daily TV column next week.

Memphis Open Air Theatre in final week with "Miss Liberty," starring Yolande Betbeze, Miss America of 1951.

Al (Pat) Patterson named new maître à clair at Claridge, with Martin Denebarger moving to Hotel Green, Danbury, Conn.

Harold Walker, wife and son returned from three-week vacation in St. Augustine, Fla. He's commercial manager of WDIA.

Judge Camille Kelley just returned here from confab with Kroger Babb of Hallmark on pic of her 40 years on juvenile bench.

Bobby (Uke) Henshaw, playing Saturday matinees at Crosstown, Memphis and Linden Circles, will open a week's stand at downtown Malco, Sept. 6.

Atlantic City

By Joe W. Walker

Woody Herman band into Steel Pier's Marine ballroom (17).

Ada Taylor, ad-pub head at Clarendon, back after three-week plane trip to Europe.

Bob O'Neill has been attracting 7,000 customers per week to Ricky's Hialeah club, midcity spot, to set new record, says nitery's ad in local sheets.

Sophie Tucker with Ted Shapiro into Paul D'Amato's 500 Club (18), replacing Jack Carter and Tou Arden. Joe E. Lewis booked for week starting Sunday (2) which carries over Labor day weekend.

London

Stanley Holloway off to South Africa in October to play a pantomime season in "Aladdin."

Sol Jacobson sailed for home after motoring more than 9,000 miles across Europe with his family.

George King lining up cast for his new picture, "Point Of No Return" which starts shooting in October.

Mike Todd flew into London for a few days after which he plans to Scotland with his three-dimensional film setup.

Richard Altschuler in for huddles with Republic execs, and joined over the weekend by Herbert J. Yates and Bill Saal.

Louise Howard, who recently completed a four-week cabaret season at the Colony and Astor, opens at the Bagatelle Sept. 3.

Harry Foster flew in from the south of France for one night to see opening of Tony Martin and Pinky Lee at the London Palladium.

Sue Carson follows the Mack Triplets at the Astor and Colony. Hazel Scott, who also has been linked for a Palladium date, comes in after that.

Woolf Phillips, London Palladium maestro, waxed eight records for Carol Recording Co., subsidiary of American Decca, using an orchestra of 50.

Despite being swamped with work in England, Tessie O'Shea is going to N. Y. to appear on the Olsen-Johnson TV series. She leaves Aug. 25.

Alan Dent, News Chronicle drama critic, editing the letters of George Bernard Shaw and Mrs. Patrick Campbell, which are due to be published in the fall.

Irene Hilda, who was booked into the Pigalle cabaret in May for four weeks, has been held over until end of the year, making record stay for a cabaret in the West End.

Arthur Blake, who returned to U. S. last week after completing two cabaret and one vaude date in London, offered a 12-week return date at the Empire next spring by Nat Carson.

Jack Carson opened at Manchester Aug. 13 and did an hour and 20 minutes. Val Parnell wants him to stay over in England after his London Palladium two weeks starting Aug. 22. His original TV dates have been shifted from October to Sept. 29, which makes this unlikely.

San Francisco

Gene Mann in from L. A. for Martha Raye "Annie" opening.

Ernie Martin and his bride plus Cy Feuer doing the seven hills.

J. J. Shubert in to o.o. "Three Wishes For Jamie" at the Curran.

Robert Sarnoff to N. Y. after visit with his wife's family on the Peninsula.

Carmen Cavallaro into Peacock Court at the Mark Hopkins. Eddie Garr into Blimp's.

Margaret DeMille spotlighting College Girl fashion shows and department store appearances.

N. Y. TV director Kay Elliott visiting the Bill Goetz menage. Mrs. Goetz is the former Mildred Fenton of Manhattan.

North Coast exec Bob Goodfri adding his weight to advance promotion for "Bright Victory," set for Orpheum prem.

Paris

By Maxime de Beix

(33 Blvd. Montparnasse)

Andre Tabet to adapt comedy, "Measure For Measure."

Borrah Melvin fast recovering from abdominal surgery.

Over 60 film houses closed for vacation and repairs. Eight are first-runs.

"Gone With The Wind" in French dubbed version is in its 11th week.

Italians incensed at Henri Jeanson's allegations about the Venice Film festival.

Eddy Constantine, U. S. warbler, into new H. G. Clouston film, "The Waves of Fear."

Bernard Verhaas and John Weber to Italy for confabs on forthcoming film.

Denise Grey to play in Andre Brocard's "Manouche" due at Bouffes Parisiens.

Julien Duvivier to Italy for his new film, "The Little World Of Don Camillo" which starts Sept. 6.

Radio-Luxembourg commercial branch, "Programmes de France," putting out brochure for its sixth anni.

The Vladimir Lissims back in Paris after a long tour in South America where he sold the Korda product.

Of the 19 first-run foreign films here, 14 are American, two are English, one Italian, one Russian and one Swedish.

Dave Lewis skedded to accom-

pany John McCarthy and Gene Van Dae to Madrid, where he has spent several years.

George Holden Tinkam, once chairman of the House appropriations committee of U. S. Congress, here on his 50th visit in 63 years.

French films running here with English subtitles are "The Round," "The Peaceful Father," "Justice Is Done" and "Return To Life."

The Ed Gruskins returned from Italy. Marion may accept some offers to play London before homing while Ed will go into TV production in the U. S.

Jacques De Lacretielje, who translated the Mary Webb novel "Gone To Earth" as "The Fox," which is French title of film, suing London Films over it.

Jean Renoir shuttling between Rome and Paris in preparation for star of his film, "The Coach of St. Sacrement," to be shot in two versions, and in Technicolor.

Andre (Little Hut) Roussin to have two plays done next season: "Caesar's Hand" at the Theatre de Paris and "When the Child Happens" at the Nouveautés when "Hut" folds in October after a run of over 1,500 performances.

Buenos Aires

Alberto Castillo to Venezuela on personal appearance tour.

Comedian Augusto Codeca underwent appendectomy operation.

Hugo del Carril to start broadcasts for Belgrano web after a long absence from air.

Pia Sebastiani, home from U. S. concert tour, giving piano recital at Colon Theatre.

Elinna Colomer to abandon stage and screen work for one-year rest because of vocal chord surgery.

Sam Yaffe, U. S. pianist, at Odeon Theatre under auspices of U. S. Embassy's cultural division.

Amelia Benet and Alberto Closas to open record and TV store in central Buenos Aires district after completion of legit tour of Argentina.

Havana

By Frank Canarda

Rose Bigman, Walter Winchell's "Girl Friday," enjoying vacation under Havana sun.

Joey Adams, in town for a brief vacation, has just announced his engagement to Cindy Heiter, N. Y. showgirl.

Liberated Lamarque, Argentine film actress, and Arturo de Cordoba, Mexican actor, are here doing scenes for their new Mexican film, "I Still Await You."

Roland Gerbeau, the French singer who was introduced to the Havana public last year by Josephine Baker, is back alone at the Sans Souci nitery, heading a variety show.

Milan

All excepting two legit theatres shuttered for summer.

"Mr. 880" now in record-breaking 10th week at first-run Piccolo Eden.

Milan Triennial Exhibition featuring nightly outdoor showings of foreign films in original language.

Ariston currently running a revival series, spotlighting best Italian film productions of the last 10 years.

Corriere della Sera, top-rated Italian daily, conducting a campaign against SIAE, Italian society of composers, authors and publishers.

Berlin

Harold Lloyd came in on Aug. 20 to survey studios as possible site for next production.

Mrs. Anna Rosenberg in town checking on entertainment facilities for soldiers.

The office building which houses the majority of the film outfits in Berlin was sold to the Central Labor Union. Many distribs must find new quarters.

Italians incensed at Henri Jeanson's allegations about the Venice Film festival.

Eddy Constantine, U. S. warbler, into new H. G. Clouston film, "The Waves of Fear."

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Dave Lewis skedded to accom-

Hollywood

Miroslava to Mexico City.

Nancy Kelly planned in from N. Y. Mark Robson to Canada on vacation.

Doc Bishop broke two ribs in an auto crash.

Ray Driscoll and David Reed to Mexico City.

Mario Lanza to Idaho for six-week vacation.

Lillian Roth to Santa Fe for a strawhat whirl.

Judy Kelly recuperating from optical surgery.

Claudette Colbert in town after a strawhat tour.

Robert Milton recuperating from gall bladder surgery.

H. Allen Smith in town for huddles with Arthur Lubin.

Anthony Eden in town as guest of Douglas Fairbanks, Jr.

John Beck joined the William Morris Agency's Coast office.

Harry Popkin and Ben Pesky in town after two weeks in N. Y.

Ozzie and Harriet Nelson returned from their Mexican siesta.

Florence Marly entertained enlisted men at the Barstow Marine base.

Mack Sennett guest of honor at Hollywood Roosevelt Hotel fashion show.

Bill Crandall slugged by three unidentified assailants outside a nitery.

Joan Bennett's daughter, Melinda Markey, passing up college for a year.

Charles Coburn started a one-man campaign to legalize private poker games.

Rex Allen signed for a personal appearance at the Tri-State Oil Show, Grayville, Ill.

Gregory Peck released from Scripps Clinic and ordered to rest for another month.

Leslie Goodwins planned for Korea to shoot backgrounds for "The Korean Story."

Freddie March in from N. Y. to start work on film version of "Death of a Salesman."

Donald O'Connor celebrating the 25th year of his show biz career, which started at age 11.

Bud Weiler left for Singapore to join Breezy Eaton's unit, shooting film for the State Dept.

Walter Lantz vacationing at Jackson Hole while his cartoon staff takes a month holiday.

Farley Granger and Shelley Winters heading for Kansas City to plug Wald-Krasna's "Behave Yourself."

Oscar Vasquez Benavides, Peruvian ambassador to Mexico, got his first glimpse of a Hollywood studio at Warners.

Don Barry returned from Newfoundland where he appeared in four benefits for a crippled child's fund.

Miami Beach

By Larry Solloway

Al Berline, Beverly Hudson held over at Clover Club.

"Happy Time" opened yesterday (Tues.) at Roosevelt (Brandt) Playhouse.

Mother Kelly's picked up plenty of blis with click of unknown blonde brush Pat Morrissey.

Errol Flynn, who owns an island off the Jamaica coast, planned to Kingston, Jamaica, last week.

Casanblanca may shuttler Club Morocco after Marion Morgan engagement. She opens today (Wed.).

Vince Curran (ex-Club 18, N. Y.) living here and working with Murray Franklin at his Atlantic Towers Hotel Lounge.

Lenny Kent held over at Sans Souci for extra week. Helen Forrest, set to go in yesterday (Tues.), will follow next week.

Vagabond Club shut down completely with closing of Arthur Godfrey Lounge Sunday (19); reopens in October. Bar Of Music also shuttered with wane of summer season; to open doors again in November. Another closer was Alan Gale's Celebrity Club; understood he's looking for a N. Y. location.

Vienna

By Emil W. Maass

American student here, Henry F. Froehlich, linked by the Gratz City Opera.

West German-Austrian trade pact on sheet music and books signed.

American tenor George Maran sang at the Mozart concert in Salzburg.

Ernst Marischka will produce "Two in a Car," starring Wolf Albach-Retty and Hannelor Matz.

State Theatre revenue in the winter season reached the record figure of \$320,000. However, the deficit is still growing.

Cinema boxoffice prices upped 25%, but still film house are far behind other business compared to 1939 prices. Theatre scale is now nearly three times as much but cigarettes, for instance, are 10 times higher.

Scotland

By Gordon Irving

Michael Duffy, Irish tenor, guesting in show at Beach Pavilion, Aberdeen.

Robert Hare and Arthur Riscoe set for King's, Glasgow, in Vernon Sylvaine farce, "Will Any Gentleman?"

Wilson Barrett Repertory Co. presenting R. C. Sheriff's new play, "Home at Seven," at Alhambra Theatre, Glasgow.

John Law and Bill Craig, two young Scots, scripting comedy material for new Derek Roy radio series, "Happy Go Lucky."

Australia

By Eric Gerrick

Eric Linklater, British author, will visit here this month.

"Born Yesterday" continues big on four-day at the State, Sydney.

Grappling season in pulling well in Sydney and Melbourne with U.S. wrestlers starred.

Cyril Ritchard has closed his shows for the Australian Broadcasting Commission after four seasons.

Marshall Palmer, Queensland exhibitor and commercial radio rep., boats to London for a showbiz looksee.

Dame Enid Lyons, former politician, appointed to board of non-commercial Australian Broadcasting Commission.

David N. Martin, chief of the Tivoli loop, is looking for another Melbourne house to use for revues and top musicals.

Cyril Ritchard and Madge Elliott extending run of "Private Lives" at Palace, Sydney, until September for Williamson-Fuller.

Evelyn Laye and Frank Lawton look like a hit with "Bell, Book and Candle" at Comedy, Melbourne, for Williamson.

Western Electric announced that the organization will be known as Westrex in the Aussie-New Zealand zones in the future.

"If" continues one of the best-sellers in the local wax field. Number has headed the radio Hit Parade for the last three weeks.

British Empire Films will distribute the Eileen Joyce biog, "Wherever She Goes." Pic was made at Ealing's Pinewood, Sydney, studio.

Al Rosen, who brought "Mary Had a Little" here last Feb. and closed it after short run at Tivoli, Melbourne, is now in Sydney looking for a spot to place other shows.

Bill Harrop, secretary of the Theatrical Employees Union, hosted by members to celebrate his 33 years with the union. Harrop is also honorary biz manager of the New South Wales Exhibitors Assn.

Aussie pic industry will give a big welcome to Al Daff when he planes in next month to huddle with Herc McIntyre, Universal's local chief. Daff, formerly Aussie resident, now is U's national sales chief.

Ireland

By Maxwell Sweeney

Radio Eireann pacting Irish name bands for fall.

Pianist Poushinoff inked for concert at Gailey, Dublin, Sept. 9.

Jimmy Quinn, Bud Flanagan's agency, to London after gender at local talent.

Tom Arnold's "Festival on Ice" currently playing National Stadium, Dublin.

Dermot O'Hara, batonner with Radio Eireann Light orch., to Germany and Austria for rest.

Federation of Irish Musicians has mixed Irish tooters playing with foreign bands visiting this country.

"Edge of Doom," retitled "Stronger Than Fear," gets its European preem at Metropole, Dublin, this month.

"Promise of Bart O'Brien," 45-minute film made here by George Freedland Productions, preems at Dublin Savoy, Aug. 24.

Cleveland

By Glenn C. Pullen

Alhambra Tavern reopened with Jan August and Doris Drew topping first show.

"Desert Song," directed by Marvin Kline, Vienna-born pianist at Eldorado Club, taking out U.S. citizenship papers here.

Johnny Murad's Harmonicats in Main Street Club for week, with Dave Street due Aug. 27.

Stan Zucker, New York booker, brought along young son who will stay with his relatives here.

Fairview outdoor theatre slated to be torn down to make way for new suburban shopping center.

"Tales of Hoffmann" (Lopert) set for roadshow film run in Hanna Sept. 7, prior to house's legit season.

Jeff Chandler and Cindy Garner in town two days to whoop up promotion for Chandler's "Iron Man" at Hipp.

Jimmy Dudley, radio sports announcer, and Tim Grogan bought Southern Tavern and may put some live entertainment in it.

William Van Sleet and Paul Marlin producing "Hasty Heart" and "Voice of Turtle" as their choices of Chagrin Falls Summer Theatre.

Frederic McConnell shifted reopening of Play House with a musicalized "Three Men On Horse"

from Oct. 4 to Oct. 8 to avoid conflict with Cleveland Symphony Orchestra's first fall concert.

Will Klump and Samson Maynard did such socko biz with "Fourposter," the Jessica Tandy-Hume Cronyn vehicle, that the Rabbit Run Theatre impresarios aim to Equityize their company for more pro guest-star shows next season.

Minneapolis

By Les Rees

Ronnie Eastman into Frolics with Cappy La Feil.

Old Log strawhatter offering "Born Yesterday."

U. of Minnesota Playhouse presented "Papa Is All."

Jack Herman into Prom Ballroom for two nights.

"The Nutt Family" opens at Edyth Bush Little Theatre.

Veteran showman Harry Hirsch, recuperating after serious illness.

Dorothy Lewis Lee Show at Hotel Nicollet Minnesota Terrace holding over guest star Ralph English.

Paul Bunyan Playhouse, Brainerd, Minn., wound up successful eight-week season with "Blithe Spirit."

Breaking room records, Lise Kirk held over a third week at Hotel Radisson Flame Room, with Maria Neglia and Frank Gallagher deferred to Aug. 23.

British actress Judith Fellows, here with husband to start 2,330-mile canoe trip down Mississippi river. He's author Gibson Cowan, who will write a book about it.

Opening its season with Edward Everett Horton in "Springtime for Henry" for two weeks, Lyceum will follow with First Drama Quartet, with Charles Laughton, Charles Boyer, Sir Cedric Hardwicke and Agnes Moorehead, Sept. 28-30, and the film, "Tales of Hoffmann," Oct. 1.

Pittsburgh

By Hal Cohen

Irene Dunn playing stock this summer at Chagrin Falls, O.

Norma Rose Dundorf has gone to work for GAC in Chi office.

China Doll revue into Carousel for two weeks beginning Sept. 3.

Jimmy Ames held over at Copacabana for new bill starring Al Morgan.

Midge Brigley quitting Miriam Sage line at Copacabana shortly to await stork.

Anna Maria Alberghetti booked in May Beegie concert series for spring date.

Fay DeWitt at Monte Carlo again after brief Broadway stint in "Flahooley."

June Arnold, Ankara skating star, took several stitches in her face after an auto crackup.

Burton Miller, Pittsburgh designer, engaged to outfit the Weavers for their tour.

B. J. Keating off for Manhattan and rehearsals of "Top Banana" after visiting her folks here.

Jackie Heller back to New York to pursue a TV career after opening his Carousel for a week.

Leo Carlin and John Cardona returning to Nixon boxoffice after summer with Civic Light Opera.

Bill Green's returns to names Friday (24) with Harmonica Rascals, followed next week by Fran Warren.

Bob Prince, m.c.'d world preem of "Iron Man" at Harris with Jeff Chandler, Cindy Garner and Franklin Van.

Johnny Harris has invited local newspapermen to Atlantic City over Labor Day for advance peek at new "Ice Capades."

Honolulu

By Mabel Thomas

Dennis Day and Mrs. Day visiting all the islands.

Jose Ferrer and his wife at the Royal for an indefinite stay.

Samuel Goldwyn and his wife back for a short stay; then to Hana, Maui.

Fred Quimby in town gathering local atmosphere for his Metro caravans.

Alfred Apaka to Los Angeles to record Hawaiian and Hapa Haole numbers for Decca.

H. G. Ballance, 20th-Fox division manager at Atlanta, Ga., here for a month with his wife and family.

Barcelona

By Joaquina C. Vidal-Gomis

"Annie Get Your Gun" at the Windsor.

Rita Hayworth's "Gilda" back on reissue at the Kursaal.

"Midnight Cocktail" revue at the Marisol nitery with Ileana Slomo and Jimmy Hunt.

Pedro Blasberg, 20th-Fox exec here off to London for opening of "David and Bathsheba."

Gasco-Granada Co. doing Spanish version of "The Last Kiss of Mrs. Cheney" by Lopez Rubio at the Comedia.

Chicago

Luther Adler in town this week. Lawrence Tibbett siloing in "Rain" at Drury Lane.

Orch leader David Rose in town for the funeral of his father.

Mitch Woodbury, Toledo Blade drama scribe, in town ogling legit.

Red Skeaton in huddling with his radio-TV mentor, Freeman Keyes.

Jack Benny in town after his Illinois State Fair date to visit his sister.

Arthur Treacher strawhatter at Chevy Chase this week in "Clutchbeck."

Innkeepers Glenn McCarthy and Nick Hilton in town for the All-State game last week.

Lee Shubert in town to talk to his midwest manager Sam Gerson over fall legit plans.

Cobina Wright in town for "Fighting Leathernecks" preem at the Woods last week.

Entertainers' benefit for flood victims of Kansas and Missouri is set for Chez Paree, Sept. 27.

Dinah Shore, current at Chicago Theatre, heads celebs at Sun-Times Square Dance Festival, Aug. 24.

George Jessel stopping over enroute to the Coast to glimpse singer Jane Morgan in Empire Room.

Michiko Sunahara, Japanese opera singer, pipes at Kimball Hall this week for the Japanese-American Citizens League.

Theatre owner Si Fabian, in to speak for the Combined Jewish Appeal at the Standard Club, raised \$100,000 among Chi film chiefs.

Robert Mitchum, Vincent Price and Marjorie Reynolds due in today (Wed) for "His Kind of Woman" bow at the Roosevelt.

Philadelphia

By Jerry Gagahan

Singer Jack Curtis has gone into the Skin and Cancer hospital for treatment.

Jerry Castle, formerly ex-Bowery Hot Shots, has formed his own combo, the Broadway Jesters.

Bill Kenny, of the Ink Spots, came to town to make an appearance for vets at Valley Forge (Pa.) Hospital.

The Rendezvous has shut down for enlarging and will reopen Sept. 10 with Dizzy Gillespie and Meade Lux Lewis.

Harry Harris, TV and theatre columnist for the Evening Bulletin, left yesterday (Tues.) on the Liberte for a six-week vacation in England and France.

James Melton, here to act as chairman for Highway Courtesy Week, played host to the press and broadcasters with a cocktail party in the Bellevue-Stratford (20).

A bill has been given preliminary approval by the Pennsylvania State Senate which will permit bottle sales (with a 15% markup) by cafes and taprooms after the State Liquor Stores have closed.

MAC, RKO Opposition

Continued from page 5

as "King Solomon's Mines," "At War With the Army," "The Frogmen" and "Samson and Delilah," sold away from MAC. Up until recently the Gopher and Lyric have been bidding competitively for pictures, but this suddenly ceased without either party admitting any agreement in that respect. Gopher continues to land important pictures through negotiation. Sureseater World here also gets many first-run—mostly those passed up by larger theatres, however.

Johnny Harris has invited local newspapermen to Atlantic City over Labor Day for advance peek at new "Ice Capades."

MAC Sells Eau Claire**House in Consent Setup**

Moving toward completion of the Paramount consent decree, the Minnesota Amusement Co. (United Paramount Theatres) divorced itself from its Okiai Theatre, Eau Claire, Wis., selling the 498-seat "C" house to Sheldon Greeng, independent circuit operator, who also has an "A" theatre, the Hollywood, there. MAC retains three Eau Claire houses—the State, Badger and Cameo.

In accord with the decree, the MAC divested itself of theatres in Minneapolis and St. Paul (two each) and a half dozen others of the territory's towns.

Further progress toward carrying out the Paramount consent decree was made by the Minnesota Amusement Co. when, complying with the requirement to end partnerships, it acquired from Eddie Ruben (Welworth Circuit) the latter's 50% interest in two Lacrosse, Wis., houses, the Hollywood and Fifth Ave., the only theatres there, in many cases extra-capacity spots, to touring legiters may or may not work.

A factor in the use of large capacity houses may be improved production techniques and, more particularly, sound amplifying systems. Also, there have been tentative efforts to work out some method of projected scenery, which would presumably cut production costs drastically. The spread of arena theatres, mostly in hotel rooms, has not been as great as

Legit 'Road' In Comeback

Continued from page 1

Olivia de Havilland, Constance and Jean Bennett, Hume Cronyn and Jessica Tandy (Mrs. Cronyn) on the barn circuit. When stars can gross \$15,000-\$16,000 in a limited capacity stand, in some cases on a 50%-sharing deal, there's obviously plenty of vitality left in the field. That fact hasn't been lost on stars, producers, authors, agents, etc., on both coasts.

Abbott's Opinion

George Abbott, regarded as one of the shrewdest and most practical names in show business, believes the road has a future, and always will have. The veteran producer-author-director recently declared, "There will always be a 'road'. What form it will may take no one can tell. Perhaps the theatre will go back to the system of leading stars playing guest appearances with local stock companies, as in the days of Forrest and Booth. It may take some form that nobody now foresees. But the appetite for live theatre is basic, and people will always find some way to satisfy it."

It is foolish to bemoan the decline of the road, Abbot believes. It's always futile to regret or try to escape the inevitable. The road has dried up because it has become economically anachronistic, he says, and no synthetic "campaigns" will save it. That applies, he carefully notes, to the road as we have known it. But through some such development as itinerant guest stars appearing with resident companies and using locally-built productions, operating costs might be drastically reduced and a different kind of road would be not only feasible but profitable and therefore inevitable. The fact that such a setup has spread over the eastern seaboard and has begun to extend throughout the country demonstrates its practicability.

Although he didn't develop the idea beyond a mere suggestion, Abbott also mentioned the possibility of local legit troupes being supported by television companies or sponsors, playing regular schedules for live audiences and once-a-week or once-a-month shows for the air. That is just one of many possibilities, he thinks, adding that what actually takes place may have not yet been visualized.

Musicals

With all production costs steadily increasing and operating costs, particularly on the road, at an astronomical level, touring in the conventional sense has shrunk to a handful of shows. Major musicals, such as "South Pacific," "Guys and Dolls," "Kiss Me, Kate," etc., now play mostly super-capacity auditoriums and music halls. A few straight-play smashes, "Mister Roberts," for instance, have enough spectacle quality to play large theatres. But in general, operating and traveling costs have eaten up the margin for roadshows, and the pickings have been lean or non-existent.

Various efforts have been made to solve this situation, with results that remain to be seen. The Council for the Living Theatre, a project of the League of N. Y. Theatres, has tried to work out a sort of block-booking setup, somewhat in the nature of a combination Theatre Guild subscription and community concerts series. But such a plan obviously depends on the inclusion of the top draws, and both "South Pacific" and "Guys and Dolls" are apparently not available.

Subway Circuit

Subway circuit producer George Brandt and a group of key-city theatre operators have worked out a cooperative setup for the production and touring of low-budget straight plays. That is an effort to combat economic strangulation by another method. The result of that move, too, remains to be seen. Similarly, the recent move of the RKO circuit to open its houses, in many cases extra-capacity spots, to touring legiters may or may not work.

A factor in the use of large capacity houses may be improved production techniques and, more particularly, sound amplifying systems. Also, there have been tentative efforts to work out some method of projected scenery, which would presumably cut production costs drastically. The spread of arena theatres, mostly in hotel rooms, has not been as great as

anticipated, and musical tents are impractical in cold weather.

But if the guest-star idea fails to provide the stimulus for a revived road, most hard-headed legit observers believe that some other factor or combination of factors will. Legit's survival against film and radio competition and its apparent vitality in the face of television indicate that it is now likely to have a revival rather than a lingering death.

Duffy Sees Road Stock**With Visiting Names**

Minneapolis, Aug. 21.

Revival of the road on a larger scale than for the past several years, with the bulk of the attractions coming from the Coast, instead of New York, and the plan taking on the features of dramatic stock with visiting stars, will ensue if an extension of experiments by Henry Duffy, Los Angeles producer, proves successful.

First of the experiments, similar to those which Duffy made successfully during the past several years with Detroit, Los Angeles and San Francisco, the proving grounds, will be made here starting Sept. 2, when Duffy will present "Springtime for Henry," with Edward Everett Horton, at the local legit house, the Lyceum, for two weeks at a pop \$3 top scale.

If the engagement is profitable, Duffy also will produce "Springtime for Henry" for runs of a minimum of two weeks in number of other cities, and also will offer other plays with Hollywood and other stars there, in what eventually would be a circuit of such towns, he says.

Duffy is building the entire simple production of "Springtime for Henry," here, because it's more economical to do this than to transport productions built in New York or the Coast. Local warehouses contain sets and props suitable for use or adaptation in most instances, and even when building is necessary it can be done for a relatively small cost, just as resident stock companies used to do it, Duffy points out.

Thus, under the Duffy plan, Minneapolis and, perhaps, Chicago, Cleveland, Pittsburgh, Detroit, St. Louis and other such cities, would become "producing centers," just as New York and Los Angeles now are. Hollywood stars would be recruited to head the casts whenever their services were available between pictures, he says. Broadway stars "at liberty" also would be utilized, if the plan materializes, according to Duffy.

Duffy believes that many Hollywood and some Broadway stars would relish the chance to take the occasional flyers into the legitimate drama and make the flesh appearances in a number of road cities. This also would mean plenty of publicity and improved public relations for the pix at a time when they're needed, so it's unlikely it would meet any opposition from the film industry, he reasons.

Whether Duffy takes "Springtime for Henry" into other cities at such times as Horton's services are available depends upon the local engagement's results, he says. As it is, the show is being produced just for the fortnight run here.

RKO Report

Continued from page 5

foreign income which had been blocked. RKO's period for 100% amortization remained unchanged at 104 weeks.

Two-Year Period

Company, until the end of 1948, did its bookkeeping on the basis of 100% amortization after only 60 weeks. However, delays in converting earnings abroad prompted change to the two-year period. Also, while the general industry trend has been toward quicker payoffs of pix domestically, resulting in commensurately stepped-up amortization of costs, experience with some films had the effect of throwing the table on write-offs out of kilter.

Booking jams, mass bookings of a film in one territory, resulting in a longer period for national play-off, and delays in competitive bidding situations all have been in reverse of the speeded-up payoff trend.

Literati

Winchell and Lait

An inside angle on why Jack Lait, editor of the N. Y. Daily Mirror, personally subs for Walter Winchell during his annual summer layoffs, dates back to the time when the latter was suddenly called to Naval duty in the South Atlantic.

He told Lait he'd "let nobody else but you do my column," and it's been that way since. It's no secret that despite Winchell's "vacation" he constantly shoots stuff to Lait.

N. Y. News on Hearst

N. Y. Daily News' editorial on William Randolph Hearst read: "Mr. Hearst, born April 29, 1863, died yesterday. He was a great newspaperman."

Unusual Commercial

By coincidence, both the N. Y. Sunday News and the Sunday Mirror gave Herman Wouk's best-seller, "The Caine Mutiny" (Doubleday) extraordinary trailers. The News gave it the lead editorial under the caption, "Tremendous War Novel," calling it "the greatest novel yet to come out of World War II," and "From all angles, we think, here is great book."

The Mirror's editor-in-chief, Jack Lait, himself a current best-seller ("Washington Confidential"), took Hollywood to task for "pussyfooting timidity" in relation to a pix sale.

Withal, when both top N. Y. tabs give a book that kind of a treatment that's a publishing jackpot of no small impact.

Big Story Debut

The Big Story, monthly digest-size mag based on the radio-tele show of the same name, will make its debut on newsstands today (Wed.). First issue of the 25c mag, one of the very few based solely on a show biz program, runs to 130 pages, containing six authentic stories reported in the press.

Morris Markowitz is publisher and Walt Gibson editorial director. Mag carries only one ad, for Pall Mall, the other shows' sponsor. In turn, Pall Mall gives the mag a plug at end of the ether shows.

Time's Reprint on Hearst

Time mag hurriedly remade the entire press section of its issue last week in order to catch the death of William R. Hearst. Time goes to press on Tuesday, but was able to get the obit of the newspaper editor into about two-thirds of its entire run.

Niven, Swanson Tomes

David Niven and Gloria Swanson, who will co-star in John C. Wilson's legit production, "Nina," will hit the book stalls with separate tomes via Prentice Hall.

Niven's first novel, "Once Over Lightly," is skedded for release Nov. 12, date of show's out-of-town opening, and Miss Swanson's "Glamor After 40" is due in the spring.

Chi's Amusement Rate Hike

Chi dailies are raising their amusement rates with The Daily News upping its line rate five cents and the Sun-Times weekly rate up 15 cents and the Sunday rate up a quarter. Papers claim added print costs.

Tribune and Herald-American, as yet, have not hiked costs. Herald-American, however, has dropped first edition in order to conserve on paper.

Capitol Into SRL's "Package Plan"

Latching on to the Saturday Review of Literature's recently established advertising "package plan" Capitol Records will launch its Christmas sales drive with an eight page ad in the Nov. 24 issue. The ad will be backed up by newspaper space, radio spots, direct mail window displays and reprints for retailers.

Brentano's, national book store chain, spearheads the mag's "package plan" in the Nov. 17 issue.

Italian ASCAP Attacked

The Corriere Della Sera, most influential of Italian dailies, is currently carrying on a campaign against the Italian Society of Authors and Editors, Italian ASCAP equivalent, for what it terms "ruthless, bureaucratic, police-force" methods of operation. The Milan paper claims the agency is overreaching its authority in stretching regulations governing levy for author's rights to dictatorial limits. The rigorous application of regulations, it says, has resulted in a big curtailment of activity in the literary field, in benefit shows, and

especially has discouraged the hiring of small dance bands or instrument combos by medium and low-scale eateries now unable to sustain the added rap.

Result is that large number of musicians have been thrown out of work and sheet music sales have dropped. Official government reaction has been stirred recently over the controversy, and an investigation is reportedly set to look into the matter.

Manchester Guest Ed

P. W. (Bill) Manchester, editor of the London mag, Ballet Today, is joining Dance News, of New York, as guest associate editor Sept. 4. Editor is due in N. Y. Aug. 28.

Miss Manchester, a recognized British ballet authority, will be sort of exchange editor for a full season, doing both reviews and features on U. S. and foreign troupes in America for Dance News, a monthly.

N. Y. Museum's Rare Photo Exhibit

Prints by unknown or unremembered American photographers which have been accumulating in the files of the U. S. Register of Copyrights for years will be exhibited in the Auditorium Gallery of the Museum of Modern Art, N. Y., Friday (24) through Oct. 14. Although Paul Vanderbilt discovered thousands of meritable prints in the Library of Congress only about 125 will be displayed at the Museum.

The prints, according to Edward Steichen, director of the Museum's Department of Photography, were not stored in the Library of Congress "because the Library loves, cherishes and honors photographs but largely by accident and incidental to the laws of copyright." He urged that in the future that the "historical and documentary value of all phases of photography be preserved on as non-selective and as broad a basis as that of the general library system."

Copyright Tax

Authors League of America has taken a stand supporting an amendment to the Internal Revenue Act that would benefit writers, musicians, artists and others drawing incomes from copyrights on their artistic creations. H. R. 4473, introduced by Sen. Irving M. Ives, would permit certain individuals to postpone payment of tax on that part of their yearly income which is paid into a restricted retirement fund organized by a professional group to which they belong.

Proposed amendment would permit these individuals to postpone paying tax on not more than 10% of their yearly net income, provided the portion doesn't exceed \$7,500. Money realized from the fund after the taxpayer reaches his 60th birthday, would be taxed in that year. Another option would be taking the money in form of an annuity, in which case it would come under the law governing annuities.

ALA proxy Oscar Hammerstein, 2d, urged members to write their Congressmen to support the legislation.

Prolific Zolotow

Maurice Zolotow, whose "No People Like Show People" (Random House) is on its third printing, breaking out with a rash of mag yarns in September.

Zolotow sold a piece on Earl Finch, the man who befriended the Nisei, to Reader's Digest; a piece on Werner Maeder, auto expert who services a lot of show biz cars, to Satevepost; and a piece on memory expert Bruno Furst to True.

CHATTER

Harold L. Call in Hollywood to report film doings for the Portland (Me.) Press Herald-Evening Express.

Jo Ranson, the Coney Island historian, has a piece on the "subway resort" in current issue of Park East mag.

Blanche W. Knopf is in Europe on a two-month business trip, to consult with authors and agents, and scout for new talent.

Malcolm Muir, prez of Newsweek mag, and B. C. Forbes, publisher of Forbes mag, back from Europe Mon. (20) on the Queen Mary.

Fred Schiller's story, "10 Men and a Prayer," which appeared in McCall's Bluebook, will be condensed for publication in Guidepost mag.

Leo A. Handel becomes an honorary life member of the American Marketing Association

for his book, "Hollywood Looks At Its Audience."

William Goetz writing a chapter on film financing for "The Arts and Sciences of Motion Pictures," a book sponsored by the film industry and compiled by Muriel De Lise.

Edward Stanley does a historical-descriptive survey of Broadway, as New York's "best-loved" and world's "most famous" street, from Battery Park to Yonkers, in September Holiday.

Bill Patterson and Horace Sutton, exec editor and travel editor of the Saturday Review of Literature, respectively, returned from Mexico where they picked up material for a subsequent "all-Mexico" SRL issue.

"Fifty Years of American Comedy" by Bill Treadwell, is skedded for publication Sept. 10 by Exposition Press. Book covers comedy field starting in 1900 with burlesque, minstrel and showboat humor and continuing through vaude, pix and radio to television.

'Degenerate' Film

Continued from page 1

statement on the protest was issued.

Films In Review, edited by Henry Hart, reported that he had been invited to attend the screening of a picture, "Trilogy," made by Gregory J. Markopoulos, by a member of the class in a course called "New Frontiers in the Cinema," given by George Amberg on May 21, 1951. (A university official explained that the picture was not a part of the regular course, but was shown to invited guests after the regular class had ended.)

"Mr. Amberg," the editorial revealed, "said he was delighted that so many people were present. He explained that the picture about to be shown was an 'avant-garde' film, that it was 'daring' and 'disturbing,' and he urged the members of the audience to 'let themselves go' in order to appreciate what they were about to see. The lights went down and the picture came on."

The three parts of "Trilogy" are entitled "Psyche," "Lysis," and "Charmides."

Their content consisted of disconnected shots of whatever had interested the photographer. . . These sequences elicited giggles from youths in the audience with long and pomaded hair. . .

Berle's 46G

Continued from page 1

(\$6,500), Berle paying \$650 commission for a total of \$7,150.

Only other act to exceed that sum was Martin & Lewis, whose recent deal at the N. Y. Paramount called for a \$50,000 guarantee against 50% from the first dollar. Duo collected \$74,000 but, since loot had to be split two ways, each collected \$37,000. M&L also had to pay the surrounding show.

Jack Benny during his 1947 run at the Roxy grossed the then high of \$42,000 on his first week on deal which carried a \$40,000 guarantee plus overages.

Benny, however, had a high nut which called for payoffs to Marjorie Reynolds, Phil Harris, Sportsmen's Quartet and Rochester. Net was considerably smaller than that of Berle.

Previous high grosses included the terrific \$135,000 scored by Danny Kaye. In 1947 Berle played the Roxy and grossed \$135,000.

D. of J.-TV Grid

Continued from page 1

plan being enforced this year by the National Collegiate Athletic Assn. is a violation of the anti-trust laws of the U. S."

The NCAA plans to limit home telecasts of football games to one match a week.

Marks expressed doubt that TV is the cause of football's troubles. It is quite possible, he said, that "the nut" has grown so great that a slight drop in admissions can hurt.

"It appears more likely," Marks added, "that economic inflation and higher tax rates have done more to reduce attendance at football games than TV. It seems reasonable to believe that the public is being offered more football than it can absorb at current prices. Yet TV has been singled out by the NCAA as the sole culprit guilty of football boxoffice woes."

SCULLY'S SCRAPBOOK

By Frank Scully

(As Scully has suddenly been called back to his vacation, these columns are being guested for him by himself.—Ed.)

Hollywood, Aug. 21.

What most people seem to love above all else is the fair sex and fair weather. Even people in show biz rarely realize that the weather can be so good, their biz will be bad, and that if the skies remain blue too long, their biz may fold completely.

California has had seven years of good weather. It has dried up lakes, ruined resorts, bereft ski runs of snow, made forests so dry that fires have been a dime a dozen and bankrupted plenty of people who live on entertaining others. It is quite possible that if the weather continues to be as good in the next seven years, millions living around L. A. will be playing bit parts in a Biblical exodus to elsewhere.

The first to migrate, of course, would be the swallows of civilization, the well-fed birds of paradise that make up the picture industry. Their main reasons for having come here in the first place have long since disappeared. Practically everything that used to depend on sunlight can now be shot better under artificial light. Because of this improvement, not even the smog of the last 10 years could drive the picture biz to Florida, as Joe Schenck threatened he and his fellow producers would do if a Democrat got elected governor in 1934. If water and power were cut off, however, the industry would have to say goodbye to California, regardless of the political bias of the state's governor, and radio and TV would not be far behind. Without water and power, L. A., Santa Barbara, Beverly Hills, Bel Air and others would look like Carthage does today.

A Place In the Smog

The sunlight itself has become dreadfully loused up with smog, fog and grog. Heavy industry has moved into the south end of L. A. and has given the area the kiss of death. Each spring L. A. normally enjoyed a high fog which rolled in from the sea at night and then rolled out again around noon. This kept on until October. In certain respects this was not bad, because it shaded the whole area all morning and thus kept the heat from mounting too high. Without it, L. A. would have been Dallas, Anno 1951. As it is, the temperature runs between 60 and 80 degrees, and on few occasions when the sun rises early in the morning, as it usually does everywhere else in the world, the day in L. A. is sure to be a scorcher.

Well, all this was to the good until around 1942, when the boys who had lured millions to Southern California as a healthy playground then looked around to make a fast buck out of war contracts. They succeeded so well that it wasn't long before they were poisoning the very tourists they brought in to heal.

These gases began showing their effects very early in the war. Since then L. A. has spent a fortune trying to blow down their lethal dangers, even importing specialists in the field from St. Louis to tell the peasants that it was their incinerators and automobile fumes that were fouling up their air, not the flood of new industries in a climate ill suited to absorb them.

Salaries alone for these smogologists ran to more than \$1,250,000. I could have given the specialists the right answer as early as 1942, and would have gladly done it for a tax rebate of \$500. In 1942 a writer drove up to Scully's Bedside Manor above Hollywood in what appeared to be a new car. I asked him how he rated such a wartime luxury. He explained it was not a new car, merely a new paint job.

"I had to go to the south end of town to mop up some atmosphere and local color for a picture script I'm working on," he explained, "and when I came out of the plant the paint had been eaten off my car. I went back and demanded to know what in heck was this? Calmly an executive wrote out an order to go a short distance down the road and have my car repainted. It seems it was happening so regularly, the company decided to add repaint jobs to the cost-plus of their war contracts, thus leaving everybody happy but the taxpayers."

From then on I have watched that poison gas creep slowly north, east, south and west. I saw clouds of it in time snaking through passes into the Mojave Desert and even down the wash which skirts Palm Springs. I urged these communities to rise up and bomb the offending industries to hell to save their lives, but the suggestion was treated as amusing rather than subversive.

Of course, if the rest of the country could have more flood control and their water could be piped to arid areas, that might save places like L. A. To control the flood water of the Missouri Valley would have cost \$300,000,000. That was shelved as too expensive. So the river overflowed its banks and damaged cities and farms of the Missouri Valley to the tune of thrice that figure in one flood. And don't think show biz, as well as others, won't feel those losses.

Actually, not much can be done about these things until people can be persuaded to cough up credits for their own immediate survival as they do to keep the military in lush expense accounts, down to proselytizing for the Academy's football team.

It's fantastic how big biz will scream that such projects as flood control will ruin the country and then think nothing of spending 40, 50, 80 or 90,000,000 dollars manufacturing devices designed to blow the world to shreds.

India Has Plenty Of What It Takes

In the Khasi hills of India, I understand, an average yearly rainfall runs about 400 inches. In America we have as little as two inches in places in Arizona and as much as 100 inches in the state of Washington. But the average in most states is 15 to 30 inches during the year. Southern California has been running far below the lower figure for years.

This drought is a sickness, a terrible sickness, and despite occasional cloudburst here and there, it seems as if God has been wrung dry-eyed, and has therefore lost interest for a while in what was once the most promising of his children.

No question about it, the western half of the western world is drying up. In California, where riparian rights were once fought over, lakes are down to puddles. In fact, Lake Elsinore is strictly a dry run. Arizona, while used to little rain, is now without any. Phoenix is really desperate for water.

Back To Traveling Tom Shows?

Cities that bragged about their phenomenal growth in population are now wondering who will have to be the first to go. San Diego is fighting the Navy for water rights to a nearby water shed. Camp Pendleton is telling Fallbrook farmers to migrate to Korea if they don't like the water they are not getting at home. If one doesn't win soon, there won't be a lake left to fight over. In L. A., industries, the air-polluters, are now groping for cool, clear water, and not as sung by the Sons of the Pioneers either.

And back of all this worry is the worry of those who live on the worry of others—those who afford us temporary relief in the form of entertainment. If whole towns dry up it means migration and that means the local Bijou will have to revert to a traveling Tom Show to dry up too.

I'd like to say in closing (beautiful words) that coast-to-coast video will be a short dream of riches if the coaxial cable finds it has been piped into a lot of ghost towns. Archeologists have unearthed ample evidence that civilization has reached our present high point at least four times in this earth's history. Are we willfully writing the script for a fifth flop? I imagine this concerns everybody—except possibly those Hollywood characters who never add water to their bourbon. As for the rest, they'd better get busy or get moving to the Khasi hills of India.

OBITUARIES

RAY WETZEL

Ray Wetzel, 27, trumpeter with Tommy Dorsey's orch., was killed in a car crash in Sedgwick, Colo., Aug. 17.

See music department for further details.

LOUIS JOUVET

Louis Jovet, 63, French actor and producer, died of a heart attack in Paris Aug. 16. Jovet was stricken while conducting preliminary readings at the Athenee Theatre of his new production that was to be put on in the fall, an adaptation of Graham Greene's novel, "The Power and the Glory."

In March, 1951, Jovet brought nine members of his "Theatre de l'Athenee Co. to N. Y., where they performed "L'Ecole des Femmes" ("The School for Wives") for three weeks at the ANTA Playhouse. Although this was his first visit here since 1918, Jovet was known in the U. S. through his innumerable roles in French films. He appeared in such widely distributed pix as "Topaze," "Dr. Knock," "Carnival in Flanders," "Un Carnet De Bal," "Volpone," "The Lower Depths," "Jenny Lamour" and "Return to Life," among others.

Jovet worked in the theatre for more than 30 years and as a producer-director made the Athenee Theatre one of the greatest centers of dramatic art in France. His wife, a son and two daughters survive.

I. W. DANFORTH

Irving Wilkens (I.W.) Danforth, 56, president of the Civic Light Opera Assn. in Pittsburgh in 1949 and one of the moving spirits behind the summer opera project at the Pitt Stadium, died in that city Aug. 17. Danforth was stricken just before the opening of the 1951 outdoor series, on which he had worked.

A pilot in World War I, Danforth in 1930 established the electric firm in Pittsburgh which bears his name and had since been distributor in Allegheny County of Westinghouse products. Only recently he had also become tri-state distributor for Columbia Records. He leaves his wife and two sons.

ARTHUR SCHNABEL

Artur Schnabel, 69, concert pianist, died in Axenstein, Switzerland, Aug. 15. Schnabel, who was an exponent of the classic German composers, made his first appearance in the U. S. in 1921. He was a composer as well as a pianist and his latest work, his third symphony, was to have been played by the N. Y. Philharmonic-Symphony Orchestra for the first time in March, 1952, with the composer as soloist.

Surviving are his wife, Therese Behr Schnabel, a concert contralto; a son, Karl Ulrich, a pianist-composer; another son, Stefan, an actor, and a sister.

ANTHONY DeASCENTIS

Anthony (Tony) DeAscentis, 23, of Associated Drive-In Theatres staff in Pittsburgh for four years, drowned recently in Lake Erie of Conneaut, Pa., township park, his body being recovered some time later by the Coast Guard.

DeAscentis had just graduated from the U. of Pittsburgh and at the time of his death was manager of Colonial Drive-In. He had formerly managed the South Side Drive-In, Youngstown, O.

ARTHUR BUTLER GRAHAM

Arthur Butler Graham, 72, theatrical lawyer, was killed Aug. 16 in New York when he jumped or fell from the 14th floor of the building where he had his law offices.

Graham, who at one time represented Rudolph Valentino and other screen and stage stars, had been associated with the law firm of Oeland & Kuhn for the last 10 years.

His wife survives.

OSCAR F. JONES

Oscar F. Jones, 59, composer and singer, died in Dallas Aug. 13. He wrote music for barbershop quartets and was prez of the Dallas chapter of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America.

Jones also helped direct local minstrel shows.

EMIL WINOGRAD

Emil Winograd, 61, co-owner with his brother, Mike Winograd, of the Oriental and Family Theatres in Rochester, Pa., died there Aug. 12.

He leaves his wife, a daughter, and two sons, Leonard and Ken-

neth. The sons will continue to run the theatres with their uncle.

EDWIN B. BAALS

Edwin B. Baals, veteran member of the St. Louis Theatrical Brotherhood, Local 6, died of a heart attack in St. Louis Aug. 8. A member of the union for 40 years, he had been employed at the Fox Theatre since its opening in 1929. His wife and son survive.

SOPHIE TRAUBMAN

Sophie Traubman, 85, former Met Opera, N. Y., soprano, died Aug. 16 in New York. Mme. Traubman, who was with the Met from 1887-97, was heard in many Wagnerian premieres.

Surviving are a daughter, three granddaughters and three great-grandchildren.

MARTIN H. VERBIT

Martin H. Verbit, 50, president of Marnel Distributing Co. (records and players) died in Philadelphia Aug. 14. Before entering the record business in 1945, Verbit was proprietor of the Westbury, midtown cafe, for 10 years.

His wife, parents and two brothers survive.

TERESA W. RASHKIS

Teresa Wolfe Rashkis, 63, former Met Opera, N. Y., singer, died in Toronto Aug. 14. Miss Rashkis sang with the Met in the early part of the century. She also appeared with the N. Y. Philharmonic.

Husband and three sons survive.

MORTON HYMAN

Morton Hyman, 67, head of the theatrical booking firm in Chicago for the past 25 years, died recently in Chicago. He had appeared in vaude with the comedy team of Sherman Van & Hyman.

Brother survives.

LEOPOLD PRINCE

Leopold Prince, 71, founder-conductor of the N.Y.C. Amateur Symphony orch and former N. Y. municipal court judge, died in Hanover, N. H., Aug. 17.

Surviving are his wife, a son, a brother and two sisters.

Benjamin Bloch, 84, who before his retirement about 15 years ago was engaged in booking films in theatres in the midwest, died Aug. 18 in Toledo. Surviving are two brothers and two sisters.

Joseph Fallon, veteran stagehand died Aug. 18 at the Variety Club-Will Rogers hospital, Saranac Lake, N. Y. He was a member of the Houston local of IATSE. His wife survives.

Henry Budde, a projectionist at the Hi-Way Theatre, St. Louis, died of a heart attack in that city Aug. 4. At one time he was associated with the St. Louis Amusement Co.

Raymond W. Tappmeyer, former manager of the Palm and Lexington Theatres, St. Louis, died of a heart attack in that city Aug. 9. His wife and daughter survive.

Floyd H. Schenck, Sr., 52, business manager for a number of motion picture stars, died Aug. 14 of a heart attack in his Hollywood office.

H. Farquhar Jones, 25, former U. of Pennsylvania football star who had been associated with NBC in N. Y., died in Philadelphia Aug. 20.

Doris Timmerman, 23, secretary to the commercial manager of KEYL-TV, San Antonio, was killed in an auto accident near Fort Worth on Aug. 12.

Widow, 85, of Frederick Stock, conductor of the Chicago Symphony from 1905 to 1942, died in Colorado Springs, Colo. Aug. 15.

Andrew W. Rizzo, 48, founder and prez of the Rizzo School of Music in Chicago, died Aug. 15 in Denver.

Father, 79, of Roy Bacus, commercial manager of WBAP, Fort Worth, died Aug. 11 in Dallas.

Wife, of Joseph Litvak, owner-manager of the Apollo Theatre, St. Louis, died in that city Aug. 4.

Joel Hillman, 85, owner of the Hotel George V., Paris, died Aug. 16 in Atlantic City.

Son 24, of David L. Thomas, veteran projectionist at Loew's Penn Theatre, Pittsburgh, was

drowned Aug. 13 in Bermuda, two days after his marriage.

George Wesley Travis, 59, theatre maintenance man, died in Denton, Tex., Aug. 14.

Christian C. Nauman, 71, former advance agent for theatrical companies, died Aug. 17 in New York.

Minstrelsy Revival

Continued from page 1

will blaze the trail for a revival of minstrelsy. He sees it as a television possibility, in addition to its potential in reaching audiences presently untouched by live talent because of the dwindling of the legit road.

At the moment, Gaughen is working out plans to take a minstrel troupe east from California to attend the convention of the Burnt Corkers, composed of eastern minstrels, in Lancaster, O., Sept. 9. Primary goal of such a get-together would be unification of the groups into one national organization which could then try to build one or more troupes capable of taking to the road.

Stressing the clean, homespun humor that marked the oldtime minstrel shows, such troupes would make the cry, "Gentlemen Be Seated," echo through the country again. Recent success of box-top shows sponsored by commercial firms are pointed to as examples of what could be done, at least initially, to re-introduce this type of entertainment.

In its heyday, minstrelsy boasted such talent as Al Jolson, Lew Dockster, Weber & Fields and others. Gaughen contends that much of the material these minstrels used could easily be updated and sold advantageously.

Enthusiastic offers of support already have come from many former minstrels around the country. The Lancaster convention, however, will apparently be the determining factor—whether minstrelsy gets a rebirth after a couple of decades, or whether it remains simply the unfilled hope of a retired minstrel.

Overwhelmingly, the exhibs shouted their belief that the picture makes the star—and not vice versa. Many exhibs cited chapter and verse to show how "a good picture with no names will often do as well as a poor picture from a major company that is loaded with stars." Additionally, many cited the boxoffice success of Lippert's "Steel Helmet" and flatly expressed the hope that the producer-distributor would have others.

Exhibs Review

Continued from page 1

he could present evidence to stars that "if I make the proper picture I can get it shown, and that today the exhibitor is more interested in good film 'merchandise' than he is in trademarks or anything else."

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Not All 'Grade A'

The head of a large western chain wrote that "all of your product has not been favored with the Grade A big-house treatment, but I can say the same is true of all the majors as well." Then, the exhib added, "I would be pleased to learn that you have been successful in obtaining important names for your productions. That, in itself, however, would guarantee you no more than it would anyone else because as you know it takes more than just a star name to insure success at the box-office."

Several exhibs blasted the idea that an agency would refuse to permit a client to appear in anything but a major film. Exec. of one large circuit, declaring that a firm name doesn't mean "a nickel at the boxoffice," reiterated that its doors are always open to any producer who make a "worthwhile" picture because "in the final analysis, it is the picture that counts."

General attitude was best summed up by a midwest exhib who replied in one pungent paragraph:

"What the theatres are hungry for is good pictures, regardless of who is making them."

Growing exhibitor clamor for pix as against personalities has, of course, long been evident. The Lippert survey, however, marks the first time that a producer has taken his battle for talent right into the theatres and come back with documentary evidence. Letters received by Lippert bristle with phrases pounding home the theory that films are merchandise which must

meet market demands in order to be sold. Virtually every exhibitor declared he was ready to give preferred time to "pictures of merit," "pictures that are good," or "quality pictures."

Some exhibitors replied angrily that Lippert's letter proved what they had long suspected—that "some of the top people in Hollywood are immature." Others pointed to several examples of independent pix, made without a big company label or big name stars, that far outstripped so-called top product in public response.

"The history of this business," another circuit operator declared, "has proved beyond a shadow of a doubt that when a good picture is made by amateurs, or by a foreign producer, it finds a ready market."

An interesting footnote to the replies was the undertone of bitterness against Hollywood. There were repeated references to the need of agents and producers in particular, "getting out of Hollywood for a while and finding out what the rest of the country wants." Several also suggested that since the industry is faced with "newer and greater outside competition than ever before" the time has come for increased cooperation among all concerned in production.

Parting shot in Lippert's battle against labels and trademarks was fired for him by an Ohio exhib who commented crisply:

"During my experience as an exhibitor, I have had to bolster many a 'major' production with an independent feature."

Venice Fest

Continued from page 2

reception and other festivities, with the presence of Yank stars flown in for the occasion, are being planned to throw the spotlight on U. S. films. Irene Dunne is among those who have accepted invitations to attend.

British feature entries for the Festival include "No Resting Place," "Murder in the Cathedral," "White Corridors" and "The Lavender Hill Mob." France is showing "Journal d'un Curé de Campagne," "Barbe-Bleue," "Le Garçon Sauvage" and "La Nuit Est Mon Royaume," while Italy has entered three productions, "La Città Si Difende," "Parigi e Sempre Parigi" and "Ombre Sul Canal Grande." Two pix, "Das-Doppelte Lottchen" and "Lockend: Gefahr," make up Germany's participation.

Other nations are all showing one film each. Argentina is offering "Native Son" (already shown in the U. S.), Denmark has "Café Paradise," India lists the aforementioned "The River," Israel is showing "Tent City," Yugoslavia "Demak Mita," Mexico "Donna Perfecta" and Spain "La Corona Negra." After a long absence Japan returns to Venice with "Rashomon," and a newcomer, the Philippines, is presenting "Siegfried."

The crowded Festival schedule also lists a series of showings dedicated to the films of the late Robert Flaherty, during which "Nanook," "Elephant Boy," "Man of Aran" and "Louisiana Story" will be screened. Also, the David O. Selznick "Golden Laurel Award" presentation, the "Laurel" to go to the winner selected from the European finalists by an American jury and awarded at a special ceremony presided over by U. S. Ambassador James C. Dunn; and the aforementioned cycle of pix made in foreign countries by Italian directors (besides "The Medium," this series will feature "Ciacara," directed by Adolfo Celli in Brazil, "Laughter in Paradise," made in England by Mario Zampli, and "Les Amants de Bras-Mort," French film directed by Marcello Pagliero). Further marginal activities during the Festival period will include a Film Fashion Festival and several conventions, among them those of the International Producers Assn., and the International Federation of Film Clubs and Film Academies.

Prominently featured is the second International Film Mart, at which 12 countries are showing a total (so far) of 60 pix to prospective customers, with some films being test-screened for the public as well. All Festival activity, except for the Film Mart, which runs through Sept. 15, is scheduled to wind Sept. 10, when the all-Italian jury will announce the winners, and awards will be presented.

MARRIAGES

Violet M. Love to Louis Pfeifer, New York, Aug. 18. She's former singer, now insurance agent.

Edith Kenny to Earl J. Dias, Aug. 18, Fairhaven, Mass. Groom is legit-film editor of the New Bedford (Mass.) Standard.

Beverly Campbell to Richard Garland, Hollywood, Aug. 12. She's a little theatre actress; he's a screen player.

Sara Berner to Milt Rosner, Las Vegas, Aug. 11. She's a radio actress; he's an agent.

Mrs. Martha Baird Allen to John D. Rockefeller, Jr., Providence, R. I., Aug. 15. Bride is a former concert pianist; he is the financier.

Nancy Guild to Ernest E. Martin, Hollywood, Aug. 15. Bride is a screen actress; he is a theatrical producer.

Sandy Mellen to Preston Sturges, Hollywood, Aug. 14. Bride is an actress; he is film producer-director.

Ann Thomas to Chester Gierlach, New York, Aug. 15. Bride is an actress; he is a radio director.

Eleanor Noel to Richard Zinn, Miami, Aug. 13. He's a TV producer at WTVJ there.

Sue Wells to Clay Harvey, Chicago, Aug. 18. Bride is assistant to TV writer-producer Don Herbert.

Lorraine Meyer to Pvt. Robert Schaefer, Pittsburgh, Aug. 18. Bride's with Cooperative Theatres there.

Nancy Zeisloft to William Jaffurs, Watsontown, Pa., Aug. 10. Groom is the son of Jim Jaffurs, veteran Pittsburgh theatre owner.

Heida Marion Nelson to Donald Wallace Anderson, Proctor, Vt., Aug. 18. Groom's father, Earl E. Anderson, is vice-president of the American Broadcasting Co.

Elizabeth Ziegler to Sidney Bechet, Antibes, France, Aug. 17. He is a jazz bandleader.

Marie Agnes McKenna to Thomas J. Rowe, Caldwell, N. J., Aug. 18. He is an assistant controller of the American Broadcasting Co.

Doris Healey to William Gordon Bugle, Albany, Aug. 11. He is a Paramount salesman there.

Patricia Wright to Charlie Lung, San Fernando, Calif., Aug. 14. She's a screen actress; he's on radio.

Rosalie Reed to Jonathan Arthur Goers, Cincinnati, Aug. 18. He's Jon Arthur, of the "Big Jon and Sparky" and "No School Today" ABC programs originating in Cincinnati.

Madelyn C. Klam to B. Bernard Kreisler, Greenwich, Conn., Aug. 20. He's executive director of the Motion Picture Assn. of America's Advisory Unit for Foreign Films.

BIRTHS

Mr. and Mrs. Earl George, son, N. Y., Aug. 13. Father is radio and legit actor.

Mr. and Mrs. John Alvin, son, Hollywood, Aug. 11. Mother is former legit actress June Lewis. Father is a screen player.

Mr. and Mrs. Mischa Auer, daughter, London, Aug. 14. Father is a film actor.

Mr. and Mrs. Mal Bellairs, son, Aug. 13, Chicago. Father is a free lance radio-TV announcer.

Mr. and Mrs. Hugh Cherry, son, Aug. 13, Memphis. Father is a deer-jay with WMPS, Memphis.

Mr. and Mrs. Bob Caldwell, son, Pittsburgh, Aug. 10. Mother and mother (Carolyn Hunter) are Pittsburgh TV singers.

Mr. and Mrs. Wally Dickson, son, Pittsburgh, Aug. 12. Father's film editor of Wasser, Kay & Phillips agency.

Mr. and Mrs. Clayton H. Brace, son, Aug. 15, Denver. Father is KSL, Denver, production manager.

Mr. and Mrs. William Travilla, daughter, Hollywood, Aug. 16. Mother is Dona Drake, screen actress; father is fashion designer at 20th-Fox.

Mr. and Mrs. Ralph H. Davidson, Jr., son, Salt Lake City, Aug. 13. Father is account executive with KSL-TV there.

Mr. and Mrs. Jack Goodman, daughter, Salt Lake City, Aug. 10. Father is head of news staff of KALL and Intermountain Network there.

Mr. and Mrs. Gerald Astor, son, Mt. Vernon, N. Y., Aug. 11. Father is film exhibitor in that city.

Mr. and Mrs. Wally Jordan, daughter, Aug. 17, Danbury, Conn. Father is head of the radio-TV department of the William Morris Agency.

Mr. and Mrs. Arthur Lewis, son, Aug. 16, Beverly Hills. Father is co-producer with his father, Albert Lewis, of the legit musical, "Three Wishes for Jamie."

Mr. and Mrs. Jeremy Daniel, son, Aug. 15, New York. Mother is on the staff of the Victor Landlau radio program.

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"Every once in a while a young bright guy or gal moves into the show world limelight with a talent that brings wholehearted applause and a star is born. That's what happened when Champ Butler opened."

FLORABEL MUIR

"Butler begged off with the crowd virtually lifting the rafters with applause and bravos."

HOLLYWOOD REPORTER

"Applauding the brand new young singer until their hands were red."

LOS ANGELES TIMES

"A strong contender for inclusion in the ranks of top male vocalists. Definitely a comer."

VARIETY

"A B. O. click. His appearance and his refreshing youthful enthusiasm wins ringsiders. He should be sitting on one of the top rungs of the SHOWBIZ ladder."

BILLBOARD

"Champ has personality plus and his warbling simply stopped the show and he evoked ovational applause."

LOS ANGELES EXAMINER

"When he opens his mouth to sing, his whole face lights up. He's got male oomph. He'll move to a picture career quicker than you can say Joe Pasternak."

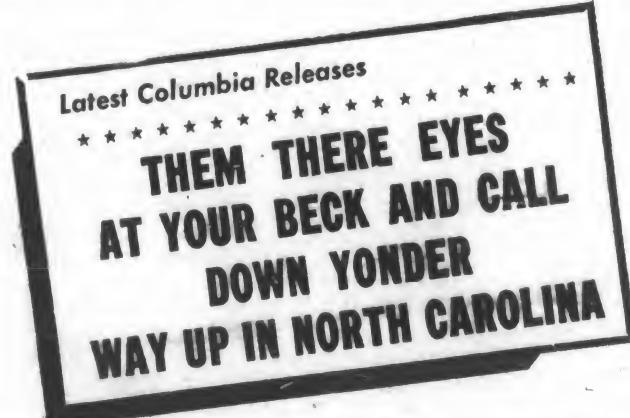
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